

Hyde Park Art Center

1939-1976



History of the Hyde Park Art Center

1939—1976

Goldene Shaw
Editor
January 1976
Chicago, Illinois

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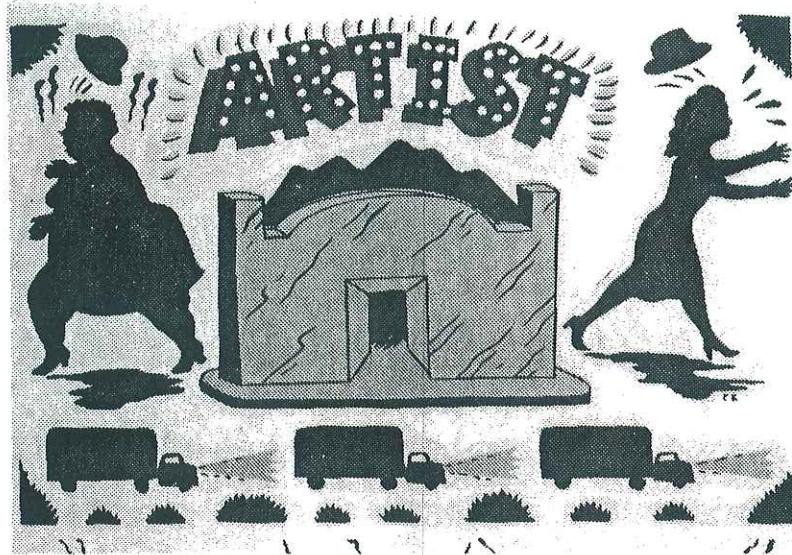


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The research and preparation of this book required numberless hours and patience — sorting through mounds of material, organizing and compiling, and finally writing it. Goldene Shaw, who for many years wrote releases and in general did public relations for the HPAC, willingly shouldered the major portion of this monumental task and more than anyone else is responsible for the clarity and narrative style of the final product. Others who assisted in research and editing and who gave generously of their time at numerous consultations were Judith Kirshner, Phillip Pintor, Jim Lichon, and Janina Marks. All deserve recognition for their contribution and a special note of thanks for Ruth Horwich who had unyeielding faith in the fruition of this project as she had over the years for the other activities of the HPAC.

— Don Baum



INTRODUCTION

The record for longevity among Art Center Board members is held by Maurice (Mike) Westover who faithfully attended meetings for some twenty seven years before moving to Phoenix. He was our bridge between the past and present. His departure left me with the honor of being the board member with the most seniority (one month ahead of Don Baum, circa 1955) and the task of compiling and editing the Center's history.

We have always had a sense of history, hoarding newsclippings, press releases, minutes, flyers, and various announcements for "that day" when we would write it all down. Our precious memorabilia, kept in shopping bags and moved from location to location as the Center traveled north from 57th street to 51st street and back to 53rd, was finally given a home in Ethel Goldsmith's basement.

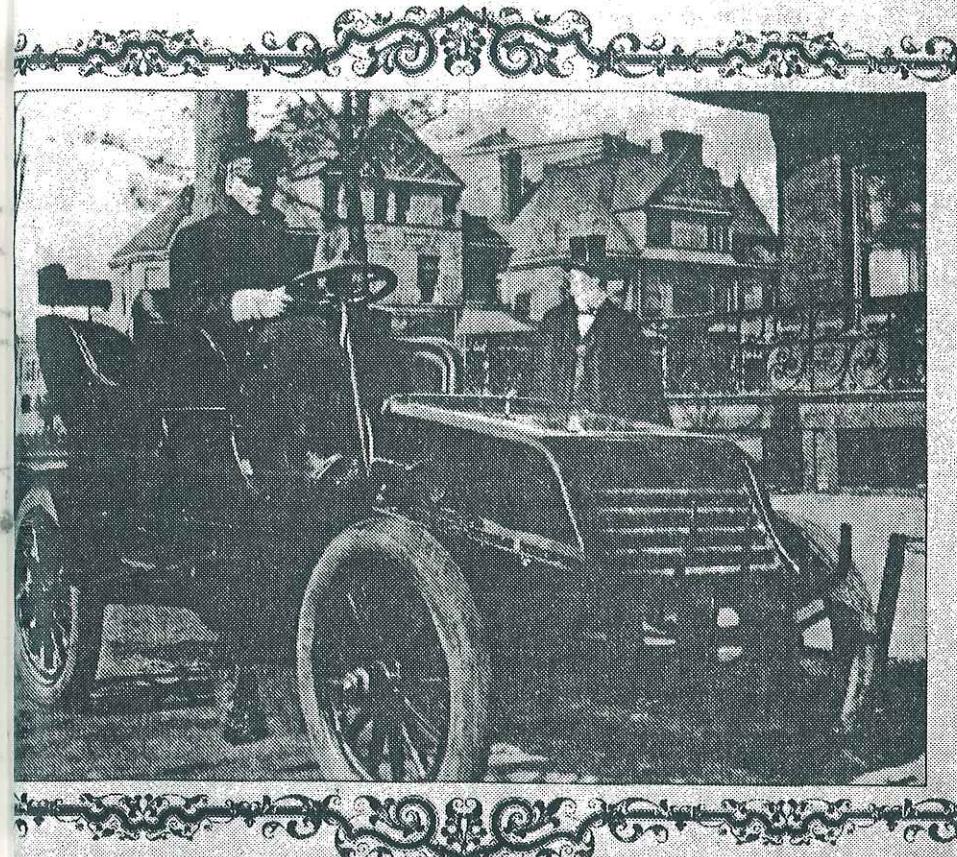
Every so often another pile would go into Ethel's archives. In the spring of 1975, thanks to a grant from the Illinois Arts Council, the time had arrived to write the long awaited saga. The shopping bags found a new home, my living room. Little did I realize how much can be stuffed into a shopping bag and how many different projects had been undertaken by the Board through the years.

Much of what follows has been preserved thanks to the ink-stained efforts of our secretaries who have left us a unique record of Board minutes, a record that accurately reflects the spirit of the times. There are variations in spelling; some dates have disappeared or are vague. Information for certain years is scanty, yet enough material remains to clearly define the Center's considerable contribution to the Chicago art scene.

Goldene Shaw
Editor

HYDE PARK ART PAST & PRESENT

May 18th 1962-June 20th 1962



an exhibition at
THE HYDE PARK ART CENTER

5236 South Blackstone, Chicago

HISTORY

It was 1939. A year of apprehension and fear as the world prepared for World War II. Certainly not the best time to start a new venture, let alone anything as frivolous as an art center. Yet a handful of Hyde Parkers determined that this was what the neighborhood needed, and war or no war, they had the will to organize a gallery and a school. Calling themselves the Fifth Ward Art Guild, they started with a big exhibition, opened membership to the community, and soon had classes underway.

With confidence in their goal to "stimulate community interest in art," they applied for a not-for-profit Illinois charter under the name of the Fifth Ward Art Center of Chicago, Illinois. It later became known as the Hyde Park Art Center. Because of the name change, there had been some confusion about the founding date. Board secretary Marjorie Siefried answered a query on this matter in 1945, when she confirmed that the Fifth Ward Art Guild met for the first time in June, 1939, and began using the new name in February, 1940.

How the Center, now beginning its 37th year of continuous operation, has survived not only wars but the tearing down and redevelopment of an entire community is testimony to the foresight of its founders and a legacy to those who have followed them.

Culled from several anonymous reports is the story of the Center's early days: The Hyde Park Art Center first opened its doors in a store front at 1466 E. 57th Street. Newly elected alderman Paul Douglas had his office next door and was its sponsor. Mrs. Charles Merriam, his civic affairs chairman, was the enthusiastic organizer. Reasoning that there was so much talent in the area, she brought a committee together which included Mrs. Lorado Taft, Mrs. Henry Gordon Gale, Helen Gardner (author of *Art Through the Ages*), Mrs. Charles C. Morrison, Mrs. Frank Lillie, Mrs. Lloyd Arnold, Charles Biesel, and Gilbert Longstreet. Their idea was to have a democratic community meeting place for professional and amateur artists where they might exhibit, sell, and work.

Gilbert Longstreet was appointed director. He and Charles Biesel, a Hyde Park artist of distinction and the Center's first exhibition chairman, timed the gallery's opening to coincide with the Golden Jubilee being organized by Mr. Douglas in celebration of the 50th Anniversary of Hyde Park's incorporation into the city of Chicago.

Mr. Douglas offered free space in his office, but the availability of a defunct saloon next door made it possible for the Center to have its own quarters. "The plain hard work that went into throwing out whiskey bottles, scrubbing dirt encrusted floors and painting dingy walls, those of us who wielded mops and brooms still remember" says our unsigned correspondent. "But when the wonderful show appeared on resplendent walls, the sordid past was forgotten. The Jubilee brought thousands of visitors to Hyde Park and the overflow came to the Center, helping it off to a fine start."

Among the artists in the Center's first show were Emil Armin, Gertrude Abercrombie, Roff Beman, Ethel Crouch Brown, Charles Biesel, Francis Strain, Adrian Troy, William Eppens, Clay Kelly, Nan Rice, Loli Van, Oscar Van Young plus the wives of several University of Chicago professors (their names were not included in the account).

The September opening was followed by others that first year. Activities revolved around opening teas, art talks, and fund-raising parties. Sales brought in small commissions. Year number one was a success even though it ended with a notice to move. Fortunately the move was only a half a block east to a larger, lighter corner store with fine display windows. Gilbert Longstreet resigned as chairman and Mrs. Myron Strong was elected. Harold Haydon, University of Chicago professor and art critic, became the resourceful exhibitions chairman and was responsible for many interesting and varied shows. Once he literally papered the walls with children's pictures collected from neighborhood elementary schools. "Art is found wherever people work and live;" he wrote after a sign in the window brought 200 requests for art classes.

There is some mention of free art classes given at the Center under the auspices of the Works Project Administration (WPA), however Mrs. Ethel Crouch Brown is credited with starting the Center's own children's classes. She and her assistant, Mrs. Ethel Brennard contributed their time and often paid for supplies. In the summer they went to the sunken garden where the gardener would turn off the sprinklers and pose for the children. In the winter the youngsters brought their dolls and trains to the studio to paint.

By 1941, Helen Gardner, who was then chairman of the Center, had this to report: "Upon review, the Hyde Park Art Center shows steady growth and an enlarging sphere of activity. Through the cooperation of Mr. Paul Douglas we were able to secure the present site."

Speaking of exhibits, she said, "The gallery has been kept open continuously through the assistance of the Illinois Art Project with a gratifying attendance record." Among the exhibitions were paintings, sculpture, ceramics, and crafts by local artists and members of the Illinois Art Project; photography furnished by the Jackson Park Camera Club; and children's works from eighteen local public and private schools. National Awards Week was celebrated. Four teas and a children's party were held. Some 328 art works were sold and membership grew from 69 to 139.

Miss Gardner went on to outline pressing needs that sound all too familiar today. — "New members, more adequate financial support, a permanent, competent paid gallery attendant, more publicity, the need to enliven exhibitions with more social events and, highly important for long range planning, to define our objectives more precisely, to envision more clearly what function we wish the Center to perform in the life of the community."

In 1942 the U. S. Treasury advised the Center that, as a corporation organized and operated exclusively for educational purposes, it did not have to file income tax returns.

The World War II years (1941 to 1945) were difficult for the Center. "In 1942 the Center, with a membership of about 300, was a going concern when the facts of life hit hard. Men and women were going away to war, among them Mr. Douglas; people were not buying art; they wanted to do war work and art classes dwindled." Then the landlord upped the rent. No one wanted to give up the Center but nothing was available. "The board decided on a state of suspended animation until such time as better luck would prevail. Mrs. Brown carried on her class at the Neighborhood Club and the adult class piloted by the faithful Anne Allen continued operations at the Blackstone Library."

In 1942, the Cable Court studio was found at a rent which could be afforded. "It was a modest studio. Sometimes it bulged at the seams with the crowd of people at classes and exhibitions; or shook as buses rumbled through the narrow street. Often it was victimized by neighborhood gangs, but it lent itself to informality and the years were fulfilling. Ulrich Middendorf, chairman of the University of Chicago art department, became chairman of the Center. While little development or expansion could be undertaken during these war years, he valiantly helped hold it together." Edmund Giesbert, Tunis Ponson, and Egon Weiner were some of the instructors who continued to hold classes.

Pauline Simon:
Retrospective
Exhibition

22 February -
16 March

Hyde Park
Art Center
5236 s. Blackstone
Chicago

Reception 22 Feb.
8-10 p.m.

Gallery Hours:
Tues., Wed., Thurs., 1-4 p.m.
Sat., 1-4 p.m.

Photo by Mary

In 1946, Middedorf wrote about the war years: "The activities of the Hyde Park Art Center during the critical war years narrowed down to the children's and adult classes, the former usually not meeting expenses. The difference was made up by membership dues, an annual paid affair, and irregular donations." Chairman Janette Hollis, sounding very optimistic at the end of the war, in a 1945 membership letter wrote: "We feel that we have had a very successful year, for with a large membership and a little more money to spend, it has been possible to continue our activities and carry out our ambition of improving the Studio." Among the improvements were fluorescent light and decorating. Mrs. Brown had 30 children in her Saturday morning class while University of Chicago artist in residence Edmund Giesbert taught a life class for six weeks. Annual dues at that time were \$1.

Once again the Center was on the move as the landlord wanted to repossess the Cable Court studio. According to one writer, "The landlord offered in its place a second floor around the corner at 5645 Harper at a staggering rent. Mrs. Frank Goodspeed, hard-working board member, resourcefully took and found tenants for the two small apartments it comprised and directed the transformation of the third into a gallery and studio. It was a bohemian spot at the top of a steep flight of stairs behind an enormous tobacco sign, over which the Center hung out its shingle. One of the tenants, Byron Goto took over the Saturday afternoon adult classes. Mrs. Brown taught her last children's classes here. Exhibitions, demonstrations, art movies, a class in pottery in which the students built their own kiln made up the activities of the years here."

Post-war inflation, a few rent increases, Goto left for New York, and move number four became inevitable. Chairman Mrs. Nina Hess and Mrs. Goodspeed arranged for the Center to share a dance studio in the 57 Street Art Colony. Located at 1540 E. 57, the studio was close to the park and according to one chronicler, it was delightful to paint out doors. Another wrote, "It was necessary to provide our own heat at some inconvenience but with the devoted work of a few consecrated souls who believed in it, the Center continued to function."

The struggle to survive was narrated by secretary Seifried in 1947: "We have had no annual Treasurer's report for the past two years because all of our officers were so burdened with outside responsibilities due to conditions following the war (shortages, new positions, etc.) We also have not had our annual meetings in March

over this period of time. We lost our studio on Cable Court and the turmoil resulting from desperately trying to find a new location during the housing shortage gave us little time to follow the procedures of other years."

The Center's fifth move to 1506 E. 57 Street put it two doors away from its birthplace. This must have been around 1949, the year which Mrs. Harold Urey was mentioned as the new chairman. Her term of office began that year and continued through 1953.

Moving days were over for a while as the Center remained at 1506 until 1956, when the building was scheduled to be razed. A period of relative calm — classes had their ups and downs, exhibitions were held, art movies were shown, the Board sold cokes at the 57th Street Art Fair, and one year earned a total of \$25.00 from the endeavor.

Lots of tea was poured at annual meetings. In addition to tea, in 1955 guest of honor, George Buehr, demonstrated how an art form can be created from unlikely materials. To illustrate his point he painted a picture on brown bag using a cookie dipped in black ink.

When Mrs. Sherwood Washburn became chairman, she was instrumental in arranging the first Wine Tasting fund raising party at the Quadrangle Club in 1955. As our unknown writer put it, "The Wine Tasting was an innovation on a more worldly scale than any heretofore undertaken."

The move to 55th Street in 1956 marked the end of the old days and the beginning of the Center's modern history.

Although everyone knew the Center's stay on 55th Street was going to be brief (the building was scheduled for demolition within a year), Board members once again had a cleanup party that included laying floor tile in addition to the usual painting and cleaning chores. A creditable school and gallery were soon in operation. About a year later, when the wrecking crews were about to descend, the Center moved north to 51st Street where it remained until 1961.

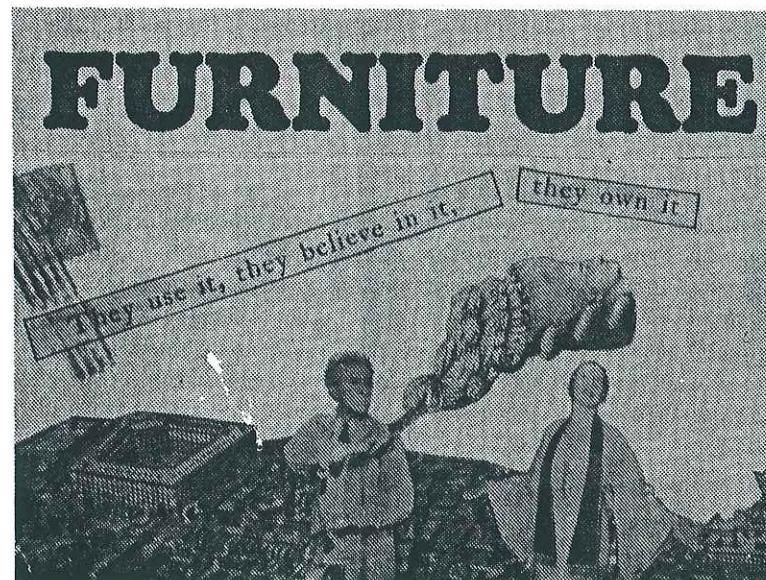
Gradually early Board members drifted away to be replaced by new faces. Mike Westover, Janette Hollis, Joan Kracke, Dorothy MacLane, Josephine Goodspeed, and Josephine Allin were some of those who bridged the two eras. Only Mike remained active until he left for Phoenix in 1971.

The first chapter of the Center's modern history could be titled "The Vivian Lawson Years." Her move to Florida in 1958 left a big gap in the Board's ranks. Drafted as chairman for short periods of time were Barbara Stackler, Geoffrey C.M. Plampin, Don Baum, and Sheila Hori. Chairman Sheila had the responsibility for moving the Center from 1506 E. Hyde Park to its present location in 1961.

In 1962, the Center was revitalized by an influx of new faces as a number of Kenwood residents led by Ruth Horwich and Lillian Braude became active. Their drive was a little frightening to the old bunch at first but their willingness to work overcame any possible factions. This dedicated group of Kenwoodites were largely responsible for putting the Center in the public eye.

Many are still active in addition to Ruth and Lillian. Ten year veterans include Sally Livermore, Beatie Younker, Harriet Platzman, Janina Marks, Ethel Goldsmith, Bill Erbacher and Alice Shaddle Baum.

There is more substantive material on the Modern Period (1956-1975). What follows is a condensation of press releases, news stories, minutes, letters and announcements.



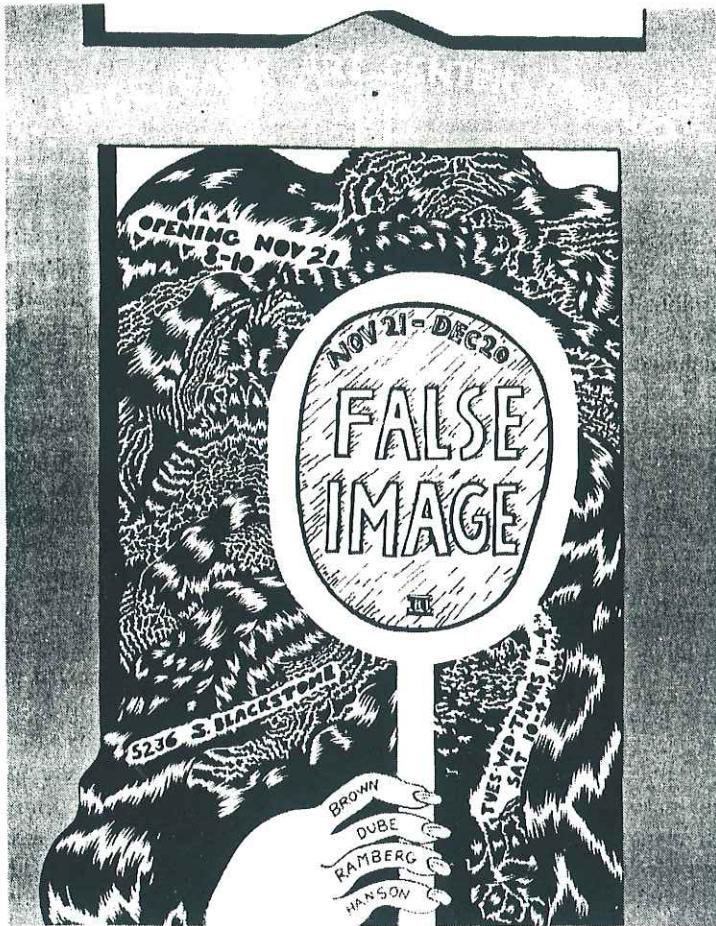
OPENINGS

The opening of an exhibition at the HPAC always means a cocktail party. Although invitations are sent to members, critics, artists, and the press on announcements that range from postcards to over size posters, the public is also invited. Announcements have frequently become collectors items because of their bold and unconventional design and visual appeal. Recently some 40 posters were sent to the Office of Exhibitions Abroad of the Smithsonian Institute to be included in an American Bicentennial poster exhibition.

For about 15 years, Virginia Yarbro and Goldene Shaw, in charge of refreshments at the openings, were on hand to dispense the now famous HPAC punch (their own creation), pass out popcorn, and penny candy munchies. Their domain was a paint stained table covered with a shiny black oilcloth, their serving pieces were often still life props. It seemed to give gallery goers a feeling of stability to come back season after season and be greeted by Goldene and Virginia as they presided over the punch bowl. A fast moving bar-tending team, their partnership ended when Virginia moved to Kentucky several years ago.

Strangely, Hyde Parkers and Kenwoodites do not always make up the majority of those who attend openings. For a long time attendance was sparse -- comprised mostly of exhibiting artists and their friends. Suddenly in the mid '60's the Center became fashionable and it was "in" to be seen at the Friday night parties. By the second Hairy Who in 1967 there were wall to wall people who came from all parts of the city.

After much experimentation and tasting, the famous Art Center Punch was invented. Brought to the attention of the Wolfschmidt Vodka company because the main ingredient is vodka, the Punch and the Center were profiled in the April, 1966 issue of the Illinois Beverage Journal as follows: "The opening of the Hairy Who exhibition at the Hyde Park Art Center is in the tradition of all Art Center parties which means an exhibition of art works featuring the newest and most interesting Chicago artists, a lively crowd ranging from bearded teen-agers to mink clad dowagers and the FAMOUS ART CENTER DRINK.



"The invention of the social committee, the Art Center Drink recipe is one fifth of Wolfschmidt Vodka, one quart of Club soda and six ounces of Roses lime juice. Mix ingredients lightly in a punch bowl with ice cubes and serve. It's dry, light, and not too sweet but heady. In cold weather, it's warming. On a hot day, it's cool and refreshing.

"During the past seven years, the ART CENTER DRINK has become a must for all affairs. Any experiments have met with complaints.

"To change the type of art shown is fine. To serve anything but the ART CENTER DRINK, never!" As a result, Wolfschmidt's supplied the Center with vodka for several years.

EXHIBITIONS, AN OVERVIEW

"The Hyde Park Art Center for years has been the place where the most interesting Chicago art can be seen," said *Chicago Daily News* critic Franz Schulze in the November 1971 issue of *Art News*.

There seemed to be no end to Don Baum's resourcefulness as he put together one smash exhibition after another during his tenure as exhibition's chairman from 1956 to 1973. One month it would be a theme show like the HOLLYWOOD IMAGE held at McCormick Place and attended by movie stars, Phil Foster and Sean Connery. Many more theme shows followed which carried mysterious, hilarious titles that became identified with several groups of Chicago artists. The outstanding example is the HAIRY WHO. Don would round out the seasons with one or two person exhibitions and an occasional sprinkling of loan shows like the famous Lillian Florsheim collection. Since taking over as exhibition's chairman in 1973, Phil Pintor has continued in the same tradition.

For five years, from 1956 to 1960, the Center was host to large juried exhibitions. Hundreds of works were submitted and prizes were awarded at gala dinners and receptions. Designed to give Chicago artists an opportunity to be judged by their peers, they were also a vehicle for community participation.

The plan, as conceived by chairman Vivian Lawson in 1956, was to award prizes at a dinner to be held that first year at the Shoreland Hotel after which the art works were to be exhibited in store windows. The dinner was a huge success but the store window idea was a disaster. As Joan Kracke wrote, "I had a small picture to carry and was somehow delayed on my trip and everyone thought the picture was irretrievably lost and nothing was insured!"

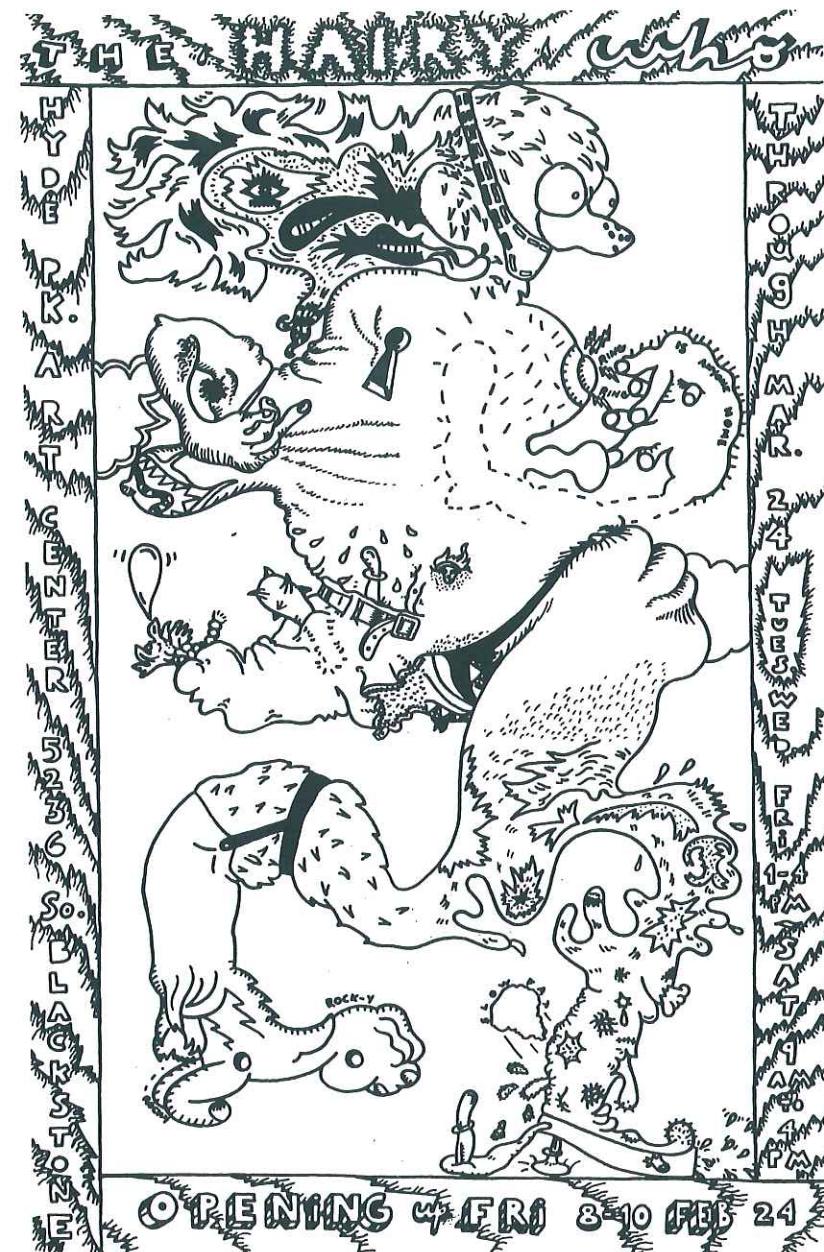
In 1958, the third juried exhibition was held at the Center and was dedicated to our famous founder, Senator Paul Douglas, who was in Chicago to attend the reception.

Each year it became harder and harder to find people to man the tedious jobs involved in a large juried show and after five years, the concept was retired. (For exhibition winners and names of jurors see p. 66).

There were a number of member and student exhibitions in the early days, however, in the "Soaring Sixties," when the gallery reached its zenith as a showcase for Chicago art, less attention was given to students and members.

When membership chairman Janina Marks shuffled through the membership cards, she found a wealth of talent that merited attention and believed the Center to be derelict if it didn't give members an opportunity to exhibit. Almost singlehandedly - writing the prospectus, designing invitations, doing the actual hanging - she organized the first of a new series of member shows in 1972. Repeated in 1973, 1974, and 1975, they have been beautiful and greatly appreciated by the membership. In fact, the 1975 show, with Janina in charge, was the biggest member show the Center has ever had. Because of the prizes awarded there were so many entries it was almost necessary to hang pictures on the ceiling. As a result over 110 people joined the Center which brings membership to more than 700—its highest level. The member's show will continue to be an annual event.

Titles of exhibitions and names of artists who have been invited to show at the Center's gallery have been compiled into two alphabetical lists. (See pp's 58 and 63) The lists do not include student or member shows or the names of people who exhibited in these shows only. There may be omissions because early board minutes would mention that an exhibition was planned but did not identify the artists by name. Announcements were usually sent on postcards, and unfortunately few were found in our collection of shopping bags.



EXHIBITIONS

If anyone were to ask Don Baum which of the many exhibitions was the most personally rewarding to him, his answer would probably be HYDE PARK ART, PAST & PRESENT which opened on May, 18, 1962 in cooperation with the Hyde Park Centennial. A monumental undertaking, he rounded up art works done by Hyde Park artists from the 1890's to 1962. As the Chicago Daily News put it, "...from Taft to Bennett. Besides examples of Taft's sculptures, works by such contemporaries of his as Charles Francis Browne, Oliver Dennett Grover and J.G. Prasuhan will be on view. Also pieces from the WPA projects of the 1930's by Laura Slobe, Tud Kempf and Roff Beman will be exhibited. Others included were members of the contemporary group - Rainey Bennett, Harold Haydon, Gertrude Abercrombie, Ralph Arnold and Francis Strain."

In his catalog for the exhibition, Don wrote, "In the thirty-five years between 1890 and 1925, about two hundred exhibiting artists were living in Hyde Park and Kenwood." He went on to discuss how difficult it was to locate addresses and that this exhibition was intended to be a sampling of the period roughly from 1890 to 1962.

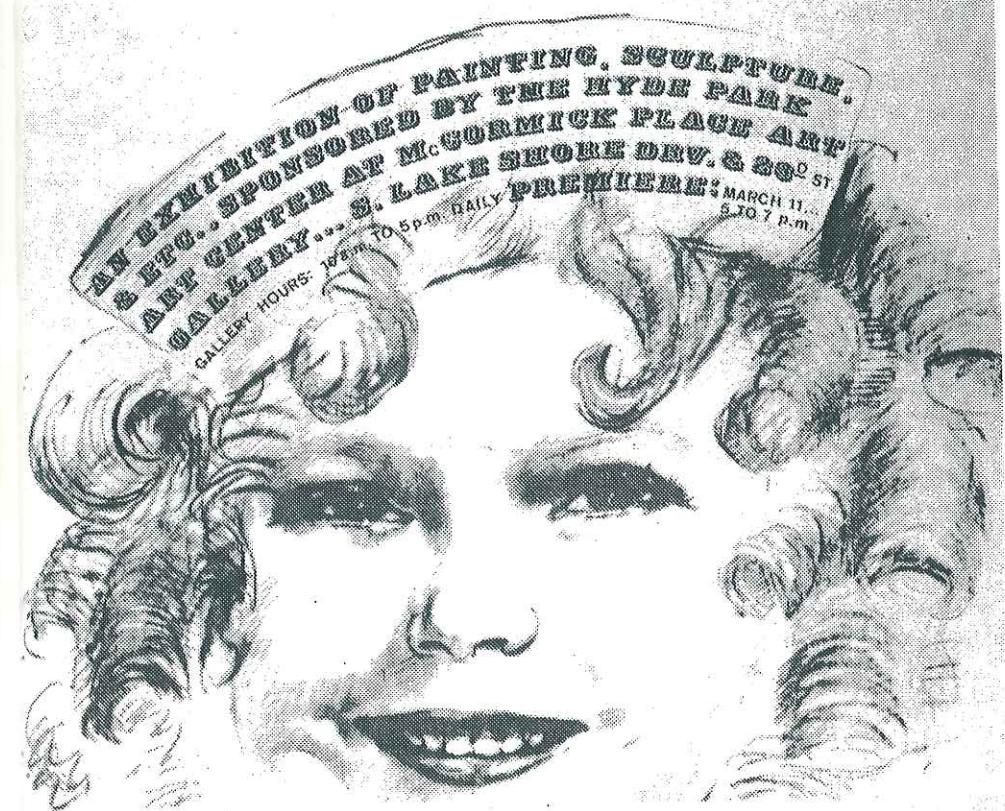
"The earliest works shown, by Karl Albert Buehr and Cadurcis Plantaganet Ream, were done before 1900 and stand for the nineteenth century. A close knit group working in the early twentieth century consisting of Lorado Taft, Charles Francis Browne and Oliver Dennett Grover are represented....Grover was also a friend and neighbor of S.S. Beman, the prominent Chicago architect who built the Pullman building, the original town of Pullman and the Blackstone library. Included in the exhibition are a study for the Blackstone library murals and a portrait of S.S. Beman, both by Grover Beman's son Roff, a prominent painter of the twenties and thirties is represented as well as his daughter, Margot, a sculptress." Baum then goes on to say, "The 57th Street Art Colony, built at the time of the World's Columbian Exposition of 1893, was always a desired location for artists. In the twenties, the studios were a frequent meeting place for the most avant-garde art group. In the thirties, Hyde Park artists were tremendously stimulated by artists of the WPA projects."

1963

Photographs and a single yellowed news clipping, a review by Frank Holland in the Chicago Sun-Times, are reminders of the HOLLYWOOD IMAGE SHOW in 1963. This exhibition came about

the HOLLYWOOD image

MARCH 11 - 31



when the Art Center was invited by Ronald Ahlstrom, then director of the McCormick Place Art Gallery, to put on an exhibition in this handsome new gallery. The inspiration for many shows to come, it was according to Holland, "An amusing and exciting exhibition, open to appreciative audiences in the McCormick Place art gallery. The exhibit is sponsored by the HPAC. Entitled the HOLLYWOOD IMAGE, the affair was organized by Don Baum who serves as exhibition director for the very active and effective Southside organization. Baum received his stimulus from the pop art in the Art Institute's recent American annual and became interested in seeing what accepted, able Chicago artists could produce in this particular direction. He felt it to be a particularly rich field with its legend and stars of a nostalgic past - a mass dream world that would supply artists with a vast range of material."

1964

Little remains in the Center's archives to describe the series of retrospective exhibitions that began in the fall of 1964. There is one release that talks of the first show: "[Works from] the famous Monster School of Chicago Art (1948-1954) are being collected by the HPAC for the first of a series of four retrospective art exhibits on the development of the Chicago School.

"Much has been written about the Monster School but little has been seen. Some identify it only with Leon Golub, others feel it is a full fledged school. Its effects are still keeping Chicago art different from New York. The public will have a chance to see and make up their own minds when the show opens." Among the artists represented in addition to Golub were George Cohen, June Leaf, Cosmo Campoli, and Whitney Halstead.

1965

In 1965 Don Baum launched an important series of exhibitions. Titled THREE KINGDOMS: ANIMAL, VEGETABLE and MINERAL, the release read, "Opening will be THE ANIMAL WORLD, the first of a series of three exhibitions on a theme. It will naturally be followed by THE VEGETABLE WORLD and THE MINERAL WORLD. Artists were asked specifically to produce a work on the theme."

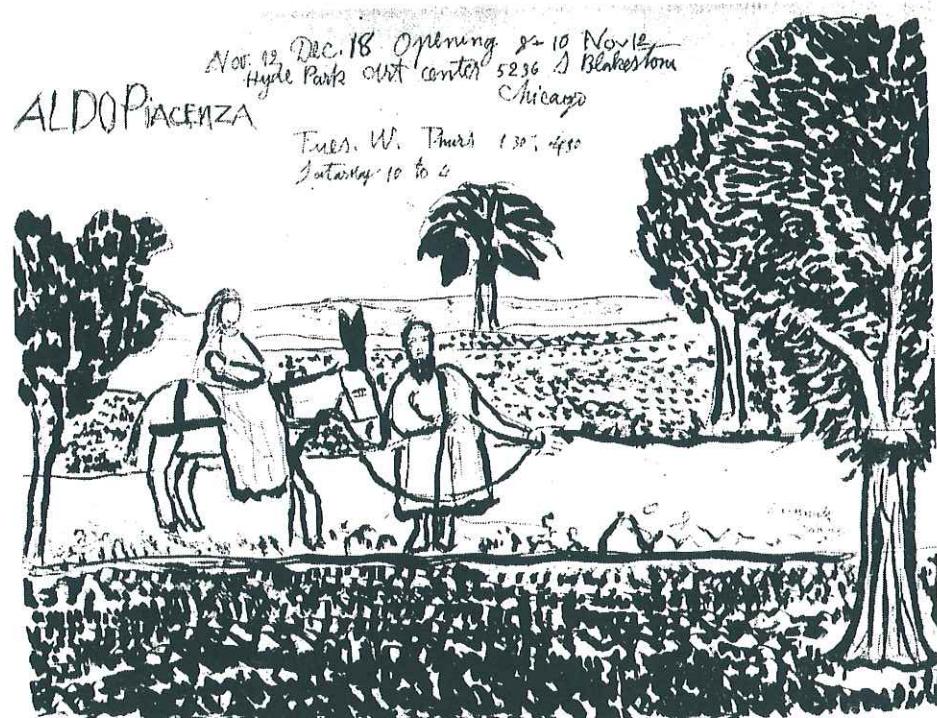
1966

A 1966 release: "Toys for adults and children in a model toy shop will be on exhibition. Just what is a toy in the minds of the exhibiting artists remains to be seen."

Another 1966 release for a P.A.C. (Participating Artists of Chicago) show: "The Center and IIT will be co-hosts to BLACK and

WHITE, the first exhibition presented by P.A.C., a newly incorporated association of professional artists who formerly exhibited under the name of Phalanx. Everything in the show is in black and/or white. The theme was selected in memory of the late Franz Kline, abstract expressionist of the New York school, who was known for his works in black and white."

Through the years, the art critics have been very kind to the HPAC. It was the Center's policy to send announcements and press releases to them for every show and they responded by coming to Hyde Park and reviewing the exhibitions regularly.



The following pages which include excerpts taken from press releases and reviews are intended to highlight the Center's exhibition history. (See p. 63 for a complete listing)

And now the critics - "The prodigal funk is home" said Franz Schulze...."And Don Baum's the godfather" added Richard Christiansen in the January 11, 1975 issue of *Panorama* in their review of the MADE IN CHICAGO exhibition at the Museum of Contemporary Art.

Christiansen continued: "Beginning in 1966 while Baum was exhibitions director of the small Hyde Park Art Center, he put together a series of ingeniously conceived, imaginatively named group shows by young Chicago artists that set the pace and gave focus to a whole period of art made in Chicago.

"From the Hyde Park Art Center's store front gallery, a whole string of shows under Baum's guidance - the HAIRY WHO, the NON PLUSSSED SOME, the FALSE IMAGE, MARRIAGE CHICAGO STYLE and CHICAGO ANTIGUA poured out, attracting local, national and eventually international attention.

"So it was in the late 1960's. While the winds of counter-culture howled throughout America and everyone developed massive social consciousnesses - and while, the national art world swooned before a radicalized, confident, highly public New York avant-garde, the young artists around Baum at the HPAC chose an all-out, drop-out route. But together."

"In May 1972, this scruffy, nose-thumbing highly personal form of art received major recognition in its home town with the CHICAGO IMAGIST ART exhibit at the Museum of Contemporary Art."

Schulze continued: "There was apparently strength to be derived from collective action among artists back in the dark, forlorn mid-1960's when Chicago as an art town was little more than a way station between Mighty New York and the hopping new West Coast. That's when Don Baum, a sculptor in charge of exhibitions at the dingy and inconspicuous little Hyde Park Art Center on the South Side, began a series of displays there of young artists who assumed group sobriquets after the manner of rock combos. The members had names too, but in their exhibitions they and their fellows seemed willing to merge into a common identity. Even the shows were staged as environments rather than a collection of separate works. Groupness, in short, was a central feature of the professional behavior of these young artists, but it was of a special kind.

nonplussed some some more



Wetzel • Flood • Canright • Baum • Paschke

Hyde Park Art Center • 5236 South Blackstone • Chicago • Opening Friday February 21, 8 to 10, thru March 29 • Tuesday thru Thursday 1 to 4, Sat. 10 to 4

1966

It all started with the first HAIRY WHO exhibition in 1966. Advance publicity was a modest press release: "The HAIRY WHO is the title of an avant garde art exhibition which will open with a cocktail party at the Center. The show features six young artists, two of whom, Gladys Nilsson and James Nutt are members of the Art Center faculty." From another release: "Youth will have its say at the forthcoming art exhibition. Invited by Don Baum, the six including Gladys Nilsson, James Nutt, Art Green, James Falconer, Suellen Rocca and Karl Wirsum decided on a theme show called HAIRY WHO. Exactly what they mean remains to be seen. They have also combined their talents to produce a comic book type of catalog."

After viewing the show, Chicago Sun-Times critic Harold Haydon wrote: "The HPAC's HAIRY WHO exhibit of paintings and drawings, complete with a comic book catalog, is a barbaric yelp on canvas....There is a delightful homemade quality about this exhibit that contrasts favorably with Lichtenstein's copied comics and Warhol's forged box tops."

Sold from the exhibition were twelve pieces for a total of \$1510.

1967

Was Chicago ready for the second HAIRY WHO exhibition in 1967? Chicago was, and the only publicity necessary was a simple statement—"The second HAIRY WHO exhibition will open with a cocktail party at the Center. Five of the original Hairy Who'ers, minus Falconer are again planning a comic book catalog, the details of which will not be disclosed until the opening. Just where they will go and what the show will look like is anybody's guess. The only prediction we can make is that it will be bright, bold and unusual."

It was: In fact, it was so popular that a "closing" was planned. From a March 27, 1967 press release: "Who but the Hairy Who'ers would have a closing? The HAIRY WHO exhibition won't be available for public viewing until April 5 because Saturday, April 1 is the night of the second annual Hyde Park Art Center ball and time is needed to get ready for it and then recuperate....Since the HAIRY WHO artists dominated the Chicago Show at the Art Institute, the Center, a showcase for Chicago art, decided it was necessary to extend the HAIRY WHO so that more people would have an opportunity to see this unique collection. The show will close on April 16 after the Closing cocktail party."

"An Exuberant Era Takes Off in Chicago Art," wrote Schulze on March 11, 1967. "A 28 year old is the oldest of five entrants in the most

arresting show of the 1966-67 season, the Second HAIRY WHO at the HPAC.....Chicago art looks vital enough at the Art Institute, but the most compelling, and the most trustworthy reason for believing it has entered an especially superior phase is to be found in the HAIRY WHO show. Last spring the first appearance of this extraordinary sextet of Art Institute graduates was something of a late season bombshell and a sound argument that Chicago painting was alive again, after several indifferent years. This exhibition, however, has to be regarded as much more than the achievement of a gaggle of promising youngsters. It is an authentically mature effort, of such freshness, wit, conviction, and formal authority that some sort of national attention ought be drawn to it....Furthermore, they make pictures which are interesting to read and look at, which are lively as mercury and stylistically guileless. And each of them seems to be getting better all the time."



David Katzive, Hyde Park Herald, 1967: "Creme de la phlegm—HAIRY WHO II. The current exhibition has all the appeal of half-chewed food, combined with a wet sneeze, cold lumpy oatmeal, and the memorable feeling of resting your hand on somebody's recently discarded chewing gum. The success with which these artists communicate disgust, revulsion or absurdity, however, is not to be denied. In fact, all five were chosen for the Art Institute's 70th Annual Chicago and Vicinity Artists exhibition, Gladys Nilsson winning the highest honor, the Mr. and Mrs. Frank G. Logan Art Institute medal. Jim Nutt won the Vielher Award and Suellen Rocca was given the Mr. and Mrs. Frank H. Armstrong prize."

1968

Press Release April 5, 1968:

"The Third and Final HAIRY WHO exhibition, complete with a new edition of the comic book is scheduled for an April 5, 1968 opening at the Art Center. Although HAIRY WHO artists have exhibited at the Art Institute of Chicago, the Museum of Contemporary Art and the Dell gallery during the past year, none of the works in this show have ever been seen before."

The critics respond:

Schulze, Panorama: "The HAIRY WHO confront this steamy universe with equal parts of nostalgia and high hilarity, as if the more they love it, the more they poke it vigorously in the armpit, the belly and the Adam's apple. Even the exhibition flats at the Hyde Park Art Center are covered with that sublimely unspeakable brand of cheap flowered linoleum which lined many a Depression kitchen and still covers soft pine floors on Weed St. and Goose Island. It is a private art that these painters produce. And of course it's irreverent."

Harold Haydon, Chicago Sun Times 1968:

"Hairy as usual, the new exhibit by the HAIRY WHO group at the Hyde Park Art Center is a wild affair that is hung, with improbable success, against the strident competition of walls papered with floral patterned linoleum of the worst variety. The partially successful attempt to turn the gallery into a cheap hotel lobby involves counter cases filled with HAIRY WHO gift shop selections culled from bureau drawers, junk piles and the dime store."

Exhibitions with a group identification didn't end with the HAIRY WHO. Arriving on the scene in 1968 was the NONPLUSSED SOME, a group of five lively artists. Gaining a good deal of recognition in their first show, they came back for a second round in 1969 as the NONPLUSSED SOME-SOME MORE. Ultimately their destiny was to be merged with the HAIRY WHO in a marriage of convenience, called MARRIAGE CHICAGO STYLE in 1970. The merger's final appearance was 50 years later in 1971 when they celebrated CHICAGO ANTIGUA.

The original five NONPLUSSED SOME were Sarah Canright, Edward Flood, Robert Guinan, Edward Paschke and Richard Wetzel. Franz Schulze, Chicago Daily News: "There has seldom been a more candidly and unmitigated Chicagoid ensemble than this quintet of painters under 30. They are lively, straight out, and bold,



and as usual, promising -- in the best old tradition of Chicago, not to mention the Hyde Park Art Center."

1969

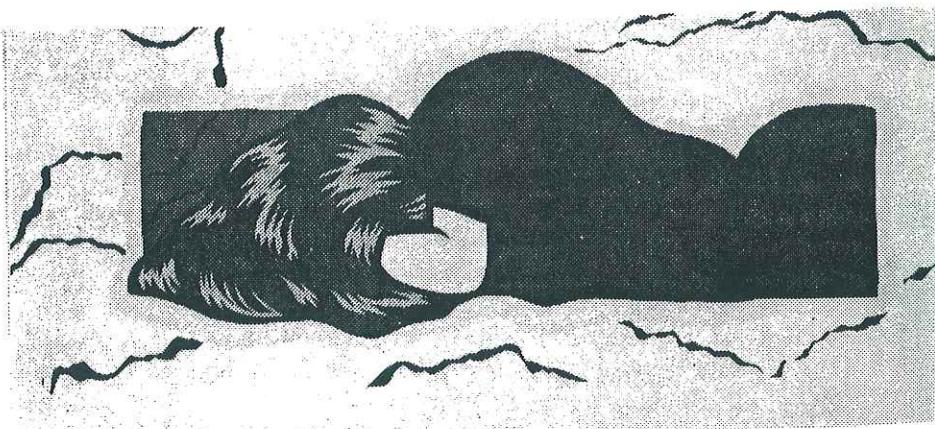
The 1969 exhibition of the **NONPLUSSED SOME-SOME MORE** with the addition of Don Baum was an instant success. Once again the Center had a headline-making show.

1970

By 1970 there was a merger in the making, a marriage between the **NONPLUSSED SOME** and the **HAIRY WHO** was being arranged. The Critics again -- Robert Glauber, the Lerner papers: "Don Baum and his cohorts have done it again. They have taken an oddly matched, recalcitrant group of artists and brought them together -- shot-gun style." Coming from the **NONPLUSSED SOME** were Ed Paschke, Ed Flood and his real-life wife Sarah Canright. Representing the **HAIRY WHO** were Karl Wirsum, Sue Ellen Rocca and Barbara Rossi from the **CHICAGO NEEDS FAMOUS ARTISTS** (an exhibition organized by Don Baum for the MOCA in 1969) bunch.

Schulze, **Chicago Daily News**: "You won't be losing a group, you'll be gaining a school...**MARRIAGE CHICAGO STYLE** is squarely in the tradition of Chicago gut art...and is hardly a shotgun wedding."

The bridegrooms wore formal attire for the reception at the Center. They were resplendent in tails, baseball trousers, and ice skates as they carried hockey sticks. The brides, dressed in traditional white wedding gowns with short veils also carried hockey sticks. Complete to a wedding cake and champagne, the Center hosted its first wedding reception.



28

1971

One year later, the group celebrated their 50th anniversary. Don J. Anderson, **Chicago Today** art critic: "A baseball team for the elderly is the hilarious theme of the **CHICAGO ANTIGUA** at the Hyde Park Art Center."

The picture accompanying the press release announcing the opening of **CHICAGO ANTIGUA** was a photograph of the three couples as they looked after 50 years of marriage. The men, wearing baseball suits, and their aged wives cradled dolls made in their own images.

A Pulse note in **Panorama** said: "The same artists will present their 50th anniversary exhibition, and to show how much marriage has aged them, they will wear white hair, wrinkles, and the shirts of their 'Artful Codgers' baseball team for the elderly. Everyone at the Hyde Park Art Center is so excited by the Golden Anniversary 'CHICAGO ANTIGUA' celebration that for the event they promise to serve the art center's famous punch on a table decorated with a resale shop lace tablecloth. It could only happen in Chicago. And isn't it wonderful."

Adding a social note was **Chicago Daily News** Society Editor Patricia Moore who wrote: "We were there a year ago to report the nuptials, so it seemed only fitting to join the anniversary celebration. All the familiar accoutrements were there; outlandish costumes purchased at resale shops, the 'Hyde Park punch'"...Asked if their art has matured 50 years in one year's time, Barbara Rossi answered, 'Senility means virility.'"

Daniel Wells, **Chicago Tribune**: "The photo serves as an example of the uninhibited position of the Hyde Park Art Center, whose independent, and at times unorthodox, nature sets it apart, as far as I know, from any other commercial or community arts organization in the country. "Under the direction of Don Baum, HPAC continues to receive wide respect and support while other galleries and organizations come and go, Baum, seems to have a second sense for exposing talent and an insight into providing exhibits which are not only good, but have character, style and excitement...And because it lies off the beaten track and its public hours are limited, Friday night is the big night. HPAC must get as much mileage as possible out of its traditional Friday evening events. It tries to make them as festive and exciting as it can. It works."

29

BLACK &WHITE



AN EXHIBITION OF PAINTING AND SCULPTURE BY CHICAGO ARTISTS, IN REMEMBRANCE OF FRANZ KLINE, 1910-1962
OPENING: FRIDAY SEPTEMBER, 30, 1966; 8-10 PM. AT THE
HYDE PARK ART CENTER □ 5236 SOUTH BLACKSTONE
SEPTEMBER 30-OCTOBER 30, 1966 □ TUES; WEDS; THURS; 1-4 PM.
SAT. 10-4 PM. CLOSED SUN.

PAC

"By 9 o'clock the L-shaped gallery (with its institutional yellow walls, old tile floor and glaring white lights which spread an even illumination over everything) contains an L-shaped crowd of maybe 200 collectors, dealers, artists, curious passers-by, college students and possibly someone's stray German Shepherd.

"It is where it's happening and that is what it is all about."

The HAIRY WHO and the NONPLUSSED SOME who later spawned MARRIAGE CHICAGO STYLE and CHICAGO ANTIGUA were not the only groups in the news.

Another quartet of young artists called the FALSE IMAGE was splashed across the headlines in November, 1968 after their first exhibition opened at the Center. The artists, Philip Hanson, Christina Ramberg Hanson, Eleanor Dube, and Roger Brown, admitting a group identity, believed in borrowing themes from each other. The result was that each personal vision gave a different life to the subject matter. Their shared themes centered around the false face or mask and the spectacle of the theater. They believed the theater provides a false image which the audience completes to form a personal image. From the HPAC this group went on to exhibit at the MOCA and the Institute of Contemporary art in Philadelphia.

At their second show at the HPAC in 1969, the FALSE IMAGE gave out a series of decals.

Franz Schulze, Panorama: "At the Hyde Park Art Center, there is presently an ensemble of paintings, drawing and constructions by four Chicagoans in their early twenties — Roger Brown, Eleanor Dube, Phil Hanson, and Christina Ramberg. It is a very good show, one of the best teacher and painter Don Baum has assembled at the center in the last several years, and that is saying a lot, because Baum has no rival in locating and presenting the most provocative young talent in Chicago.

"One is no sooner inside the gallery that he feels a distinct twinge of recognition...fantasized imagery, primitivistic narrative — which have been familiar in Chicago painting at least since the 1940s. How can people persist in claiming that there is no prevailing Chicago mood in art?"

1967

A chronological account of other noteworthy HPAC exhibitions follows, beginning with the year 1967—An exhibition that literally took the Center apart was WEDGE which according to the release, said, "The HPAC will be transformed into a strange world of

minimal, monumental forms when 'WEDGE,' a sculpture exhibition opens. In order to accomodate the sculptures, some of them 30 feet long, partitions and walls are being dismantled and the painting studio and gallery will be turned into a huge exhibition area. The artists are Robert Phillips, James Zanzi, John Brower, Al Boutin, Dennis Subia and James Falconer."

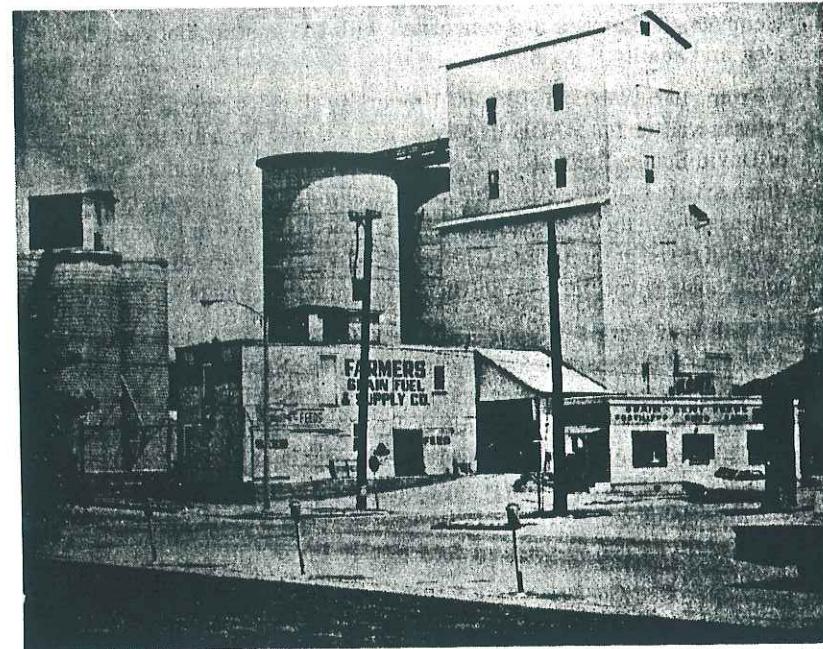
Probably the longest title of an exhibition was "30 WORKS BY 30 ARTISTS TO CELEBRATE THE THIRTIETH YEAR OF THE HYDE PARK ART CENTER. All of the artists in the show have exhibited at the Art Center during the past 30 years."

1968

THE BODY a juried exhibition of works by Chicago artists will open on Friday, January 5. The jury consisting of Alice Adams, Art Green, and Karl Wirsum chose 32 works from those submitted. The late Chicago Daily News columnist, Virginia Kay, caught the spirit of the evening. She wrote, "I don't know what you were doing when the temperature fell to 3 below zero, but I was looking at a painting of a nude who was plastered all over with bunion pads and wearing a surgical back brace One painting is named simply Armpit. There's a six foot high clothespin hanging on an enormous clothesline. It's titled 'Big Hang Up' and the cost is \$2,400 a dozen. One art work features three bare rear ends and the lady spectators bending down to study the painting are really quite a treat to see."

"The opening of a new exhibition at the Hyde Park Art Center is usually held on a Friday evening. The date has been changed to a Sunday afternoon because it's a theme show called AFTER THE AFTERNOON. The theme, of course, is based on Georges Seurat's famous painting. 'Sunday Afternoon on the Island of le Grande Jatte' and is a group exhibition of works by members of P.A.C. (Participating Artists of Chicago) so huge that it will be held in two locations."

Another release said, "The HPAC will have one of its 'famous' cocktail party openings for the first fall exhibition. Called CONTRASTS AND CONTRADICTIONS, it features the works of Donald B. Pellett, Dennis Kowalski, Paul C. LaMantia, David Smyth and Terry Lynch. The artists who do not work together as a group chose this name because their works are so diverse. In a way, the show could be titled Hard Minimal Art vs Organic Free Flowing Fantasy."



MADE IN MACOMB

by Ken Holder, Sam Parker, and David Sucec

HYDE PARK ART CENTER, 5236 S. BLACKSTONE, CHICAGO, ILLINOIS

Opening April 11, 7:00 - 10:00 P.M. Continuing through May 17. gallery hours: 1:00 - 4:00 Tuesday, Wednesday, and Thursday; 10:00 - 4:00 Saturday

1969

A show with an unusual title was "THE EXQUISITE CORPSE" which featured the works of Ray Martin, Gerald Ferstman, Jack Harris, Robert Donley and Charles Reynolds. According to the press release, "THE EXQUISITE CORPSE is organized around artists who work in surrealistic and fantastic imagery. The works relate to dream-like images, incorporating surreal, expressionist and pop elements. The artists are concerned with the conflict between the idea and reality."

From 1969 Western Illinois University faculty members, the release written for MADE IN MACOMB, a show featuring the works of David Sucec, Samuel M. Parker and Kenneth A. Holder, "How these artists-teachers react to the environment of a university that claims to have the only authorized horseshoeing school in Illinois and is one of three in the United States that offers an advanced course in horseshoeing, can be seen in their personal statements:

"With New York suffering from coronary seizure, it is the moral obligation of the heartland of the United States to rise to the occasion and provide the needed hegemony. The second city has failed to perform the transplant. Macomb must provide the pulse. The first step is to return to reality, honesty, truth and beauty. Fantasy and confusion must go. Macomb is our inspiration, safe, sane, honest and devoid of delusion. Movies are 85 cents, popcorn a dime, haircuts a dollar and you get 50 cents of free advice thrown in."

1970

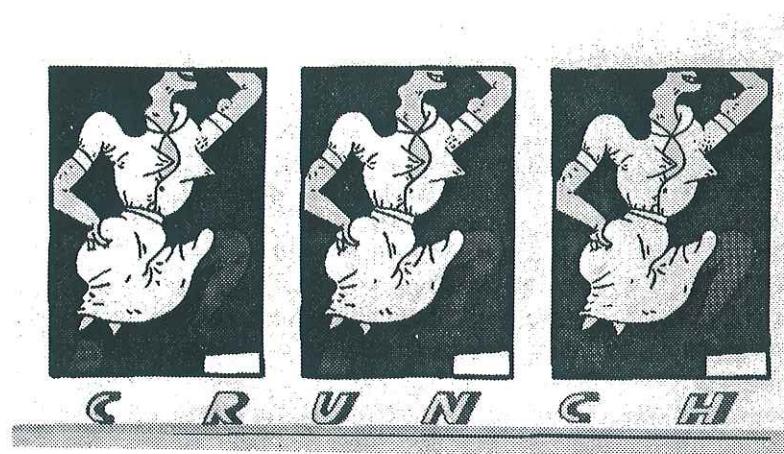
This release must have been confusing to the critics, "Nonfunctional bird cages...the population explosion...rubber stamps...urban renewal...carbon paper...pollution...metal lathes...ecology...gloves...pigs...flags...history...monuments...that's what it's going to be about at the HPAC when a non-group group of artists open an exhibition. The non-group, Theodore Halkin, William Brumfield, Richard Paulsen and Olaf Borge like each other and each other's work—hence the rationale for the show."

"FOURCASTE, an exhibition of paintings by a caste of four artists who are revealing their surrealist meat, is the first show of the new decade at the HPAC. Vladimir Bubalo, Buffy Zellman, Jack Harris and Richard Wetzel are the four of FOURCASTE.

"Cake Servers, coffins, unplayable games unusable chairs etc., etc., etc., will be seen in an exhibition of FURNITURE-OBJECTS by Chicago artists."

"Does PRE-VIEW (the opening Fall exhibition at the HPAC) portend a trend to literal titles that mean what they say? After seasons of HAIRY WHO'S, NONPLUSSED SOMES etc., is it to be believed when exhibition chairman Don Baum nonchalantly calls this simply PRE-VIEW?

"Yes, said Baum as he related PRE-VIEW to a serving of hors d'oeuvres to whet the appetite of the viewing public. Artists seen in this show will return again during 1970-71 he explained."



1972

From 1972 press releases: "When is canvas no cloth? The HPAC will have the answer on Friday, March 17 when the SANTI-CLOTH shows opens. From near and far, 31 artists have answered the call to exhibit any art work made from cloth as long as it is not on the customary stretched canvas."

"Cosmic consciousness, that is a consciousness of the space within (collective mind of mankind) and the space without (material universe) can be explored by use of the soul and spirit. We are space ships and space stations, sending and receiving the lift spirit says Henry Wong, one of a trio of artists whose works will be on exhibit at the HPAC during May. Estelle Kenney and Joe Clower are the other two artists invited to be part of SPACE ODDITY, a show which opens with the customary cocktail reception."

"Who is Aldo Piacenza?" was the lead to a release which answered the question in this manner. "Aldo Piacenza is an 83 year old man of Italian ancestry whose hobbies were making intricate bird houses, painting scenes dear to him and writing poetry for his own amusement until he was accidentally discovered and plunged into the limelight by Chicago artists and collectors who have been flocking to his Highwood, Illinois home to snap up his architecturally designed bird house cathedrals.

Chicago artists Roger Brown arranged this show for the HPAC. The unusual installation was a facsimile of Piacenza's home and garden.

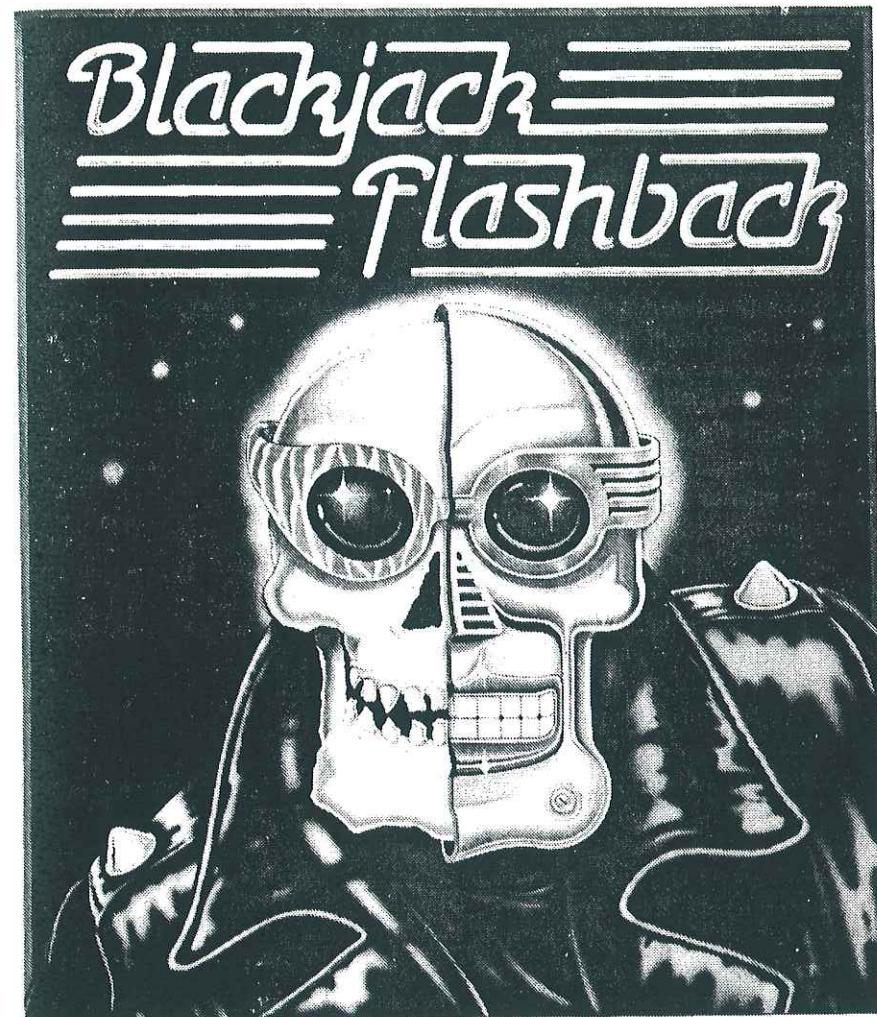
Since 1973, the traditions established by Don Baum have been carried forward by the current exhibition's chairman, Phillip Pintor. His first task was to direct a grant from the National Endowment for the Arts to revamp the exhibitions space. This meant a summer of work to install air conditioning, build new walls, repair, refinish, and paint the Center in time to hang the opening fall show. For his first exhibition Phil chose a theme, NEW TRENDS IN CERAMIC SCULPTURE. He, like Don, has continued to show the works of Chicago and vicinity artists. Some include well established artists like Vera Klement, Pauline Simon, and Ellen Lanyon while others may feature new young artists, with or without a theme or group identity.

In 1974 Harold Haydon noted there were at least 50 good to excellent exhibitions to choose from in Chicago and environs and went on to write, "Something pleasantly horrifying? Try BLACKJACK FLASHBACK at the HPAC. Bill Marhoefer's eerie baldheaded sailors, fantastic skulls, plastic cookies studded with wire, tacks and glass plus other dangerous things are enough to bug anyone. Co-exhibitor Dan Ryan Clyne contributes paintings and cutouts of black, pink, blue and silver cooties and some lively drawings of strange objects. The artists, both in their early 20's with comic strip and illustration backgrounds have teamed up for this exhilarating yet slightly sick show on the borderline of art."

Phil also mounted a retrospective for Pauline Simon who was in her 70's when she started painting in Don Baum's class and has become one of the city's best known primitive artists.

In September 1975, Phil took a leave of absence to study in Europe and board member Judith Kirshner has taken over the exhibitions chairman job. The first fall show was "Photographers from the School of the Art Institute which opened in September 1975.

Franz Schulze, in one sentence, probably best summed up the Center's point of view regarding exhibitions. In a *Panorama* article in 1971 titled "Manifesto for Chicago Art," he compared Chicago to Los Angeles and Minneapolis where there is a loyalty to local art and then said, "In Chicago the only institution that over the long haul has displayed similar faith in the city's artists is the Hyde Park Art Center."



WILLIAM K MARHOEFER

DAN RYAN CLYNE

SPECIAL EVENTS

There are so many things to remember about the HPAC in addition to exhibition and classes.

In the fall of 1963, Don Burrows, an artist and instructor at the Center proposed that we put on a "Happening." Although a number of these events had taken place in New York, except for one by Claes Oldenburg at the University of Chicago, none had been done in Chicago. What began as a challenging idea turned into a monumental undertaking with every available hand participating. On the first of two nights in December, 1963, the center was transformed with hundreds of yards of brown wrapping paper, plastic sheeting and gallons of paint. Lines of eager participants were carefully channeled through a maze in which enticing female legs and arms reached blindly out of holes cut into temporary walls. Inside a huge 1940 radio cabinet, two children shot toy machine guns at the spectators. Two art center teachers took turns writhing on a bed submerged in a mass of crumpled newspapers behind a semi-transparent screen. An open coffin displayed a corpse in bizarre make-up, as a lady in black knelt at the side. Red and blue paint was used lavishly, and red and blue lighting added to the macabre atmosphere. In the sculpture room, a voodoo rite was conducted and a chicken was sacrificed.

On the second night the chicken was rescued and sung to sleep by Osborn Andreas (a trick he learned as a boy down on the farm). Fortunately when the police arrived that night, Alderman Despres was present to soothe their anxieties regarding possible fire violations. The event was a pronounced success, but all workers agreed they would wait a long time for a repeat performance.

One of the really important series was the Kaleidoscope Teacher's Workshop in 1968. Funded by the Illinois Arts Council, thirty-eight elementary school teachers from Bret Harte, Kozminski, Murray, Ray, Reavis, Ruggles, Shakespeare, Shoesmith, St. Cyril and St. Thomas schools attended five sessions led by five Chicago artists. The artists: Jack Harris, Seymour Rosofsky, Richard Goldwach, Don Toups, and Rodney Quiriconi, demonstrated how each particular medium could be taught imaginatively and cheaply in the

school room. The teachers were given time and material to explore the medium.

The Board always had a great time at the HPAC Balls. From the early planning stages to the big night, these parties seemed to bring every one closer together. And no one had more fun than the Board members, as they danced to some hot rock combos. Even non-dancing spouses joined the crowd on the floor. Although each ball had a different theme, they were similar in that the food was uniformly good, the bar amply stocked, and the music loud.

Turn On, the first ball in 1966 had an avant-garde theme. Decorations were prepared by John Heinz, Chicago's major exponent of the Underground Film movement and film chairman at the HPAC. Dual purpose of the ball was to raise money for scholarships and to thank everyone who had worked to make the Art Center a vital community agency.

The second ball in 1967 was named All Fools Night, because it fell on April 1st.

The Riverview Ball saw the Center decorated with Snap Wyatt's famous side show canvasses from Riverview. As outstanding as the decorations, was the buffet prepared by the Board. A tantalizing tidbit from the minutes said: Ethel and Sally, 12 pounds of meatballs; Goldene an Lil, little roast beef sandwiches; Janina, turkey; Norma, molded egg salad; Ruth, chopped liver; Virginia, relishes. And so a new tradition of doing our own cooking for parties was begun.

Packing up the punch bowl, the social committee moved into the basement of the Museum of Contemporary Art for Don Baum's "CHICAGO NEEDS FAMOUS ARTISTS" exhibition in 1969. Because most of the 28 artists chosen by Don had been members of HPAC groups, he decided to make the opening a typical Art Center party, complete to gallons of the Center's famous drink and penny candy.

Probably the most impressive affair ever sponsored by the HPAC was the Art Auction held at Glessner House in November, 1974. Not only were there the usual ingredients of fine food prepared by the Board, a bar, music, and an exciting atmosphere, but because of the generosity of artists who donated works, and the friends of the Center who bought them, more than \$13,000 was cleared at the Auction. For once in our lives, we had a bank account that wasn't earmarked. Art auctions had been discussed as early as 1964 but it

wasn't until Ruth Horwich took over as fund-raising chairman that such a large scale event was planned.

Under the direction of Ruth Horwich, board members entered their kitchens and created wondrous delights - combined with cocktails - the party got under way. Guests sat on stairs, chairs and the floor and vied with each other bidding on works which Ruth and her committee had gathered from the artists who had been a part of the HPAC history. Some works referred specifically to that artistic past, like Barbara Rossi's recreation of an earlier poster, "Exquisite Corpse." The tension and excitement of the evening was generated by the works, the eagerness of the bidders, and a general feeling of having come home - even though not in the HPAC grounds. But the most important feeling of the evening was the Art Center's ongoing vitality and Ruth Horwich's belief (in particular) that it could go on and on. This was a night when everyone participated and the result was enough money to insure the continued existence of the HPAC.

Timed to coincide with the publication of the Center's history is a Retrospective Exhibition scheduled for February 1976.



UNDERGROUND FILM PROGRAM

It must have been about 1962 when Board members Shirley and Bill Erbacher, Sheila Hori, and Myra N. Knepler started a film program at the Center. A forerunner to the Underground Film movement, they began by showing classics. They were not very successful in attracting an audience, in fact they operated at a loss. Their few loyal followers were rewarded by being able to see an unusual variety of experimental and classic films.

In 1965 three things happened that changed the course of the film program. Bill and Shirley moved out of Chicago, John Heinz took over as film chairman, and Andy Warhol made "underground film" a household word. John and the HPAC were caught up in the movement and the Center became one of the "in" spots for Underground film.

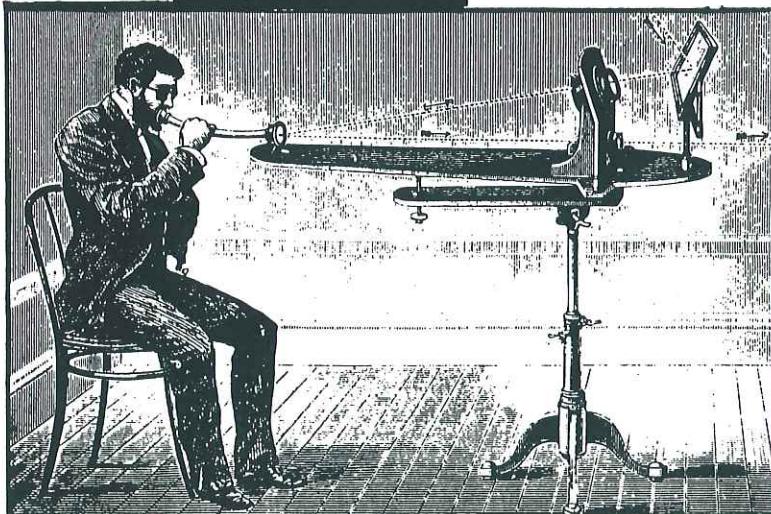
Although the Center's facilities were not the most ideal for viewing film, these quotes from press releases indicate that the films attracted a lot of attention: "The development of the Underground art film nationally has made the Art Center Saturday night film programs sell out affairs. It was quite a sight to see more than 100 people lined up outside the Center waiting for the end of the first performance of the Andy Warhol film, 'Kiss,' so that the second showing could begin. Chairs have been purchased so 100 people can be seated comfortably....More superlatives for John Heinz, film chairman. On January 8, 'Un Chant D'Amour,' the only film written, directed and produced by Jean Genet, the famous French playwright, was shown at the Art Center. Over 400 people crowded in to see it and John had to run the film four times in one evening...While writing announcements for forthcoming film nights, John found there was so much of interest to say about Underground Films, he was writing a veritable newsletter. In true Art Center spirit he said 'why not' and thus RESIST, a new publication was born."

RESIST became an irresistible publication, avidly read by some and discarded by others. One never knew what was coming in the next issue. Some months it was a foldover, other months it would grow into a 12 page booklet. Occasionally it was used as an announcement for classes and other Center activities. Mailed to the membership, it must have puzzled a majority of them with descriptions of movies with strange titles like 'Lust for Ecstasy,' 'Sins of the Fleshapoids' and 'Corruption of the Damned.'

The film chairmanship rotated back to Shirley and Bill when they returned to Chicago and John moved. They featured special nights for amateur film makers and developed a small highly specialized audience but were rarely able to keep the program in the black financially. Often the Erbachers made up the deficit just to keep going. The underground film movement was on its way out, it was actually becoming part of general film distribution. Rising costs and a changing audience finally did the Center's program in. Copies of RESIST are becoming collector's items particularly the one illustrated by Theodore Halkin.

resist

CULTURE



our founder giovanni heinz

resist culture
volume 1 no 1
collector's issue
dedicated to j p

SCHOOL

The smell of turpentine; grubby paint-stained tables and wobbly easels; a dozen or so people furiously painting, potting or sculpting -- that's the memory shared by scores of Hyde Parkers who spent some of their best hours in a succession of seedy storefront studios as students of the Hyde Park Art Center school.

Thanks to a pattern set by Mrs. Ethel Crouch Brown, the Center's first teacher, who wouldn't let a war interrupt her classes, the Board has managed to keep the school doors open to a procession of artists, would-be artists, non-artists and Sunday painters. Some, like Pauline Simon and Ethel Press, who got their start at the Center, have achieved recognition as professional artists. Artists like Sonia Katz, who later taught sculpture at the school, Jane Richmond and Janina Marks used the school to polish their skills. For most, taking a class fell in the hobby category, a fun place to go where one's individual creativity could be expressed without the worry of grades or the necessity to succeed in the art world.

The school's history can best be told by former students and teachers as the Board minutes show only an occasional cryptic remark -- "enrollment in the life class is 30" or conversely, "enrollment in the life class is dwindling."

Those of us who were in the daytime painting class between 1953 and 1955 can recall chairman Freda Urey, also a student, gently announcing it was time to pay for the next series of lessons. The atmosphere was low-key and relaxing. Whitney Halstead was the teacher. He managed to find something good in every painting and was greatly loved by the students. When he left, there was general gloom until Don Baum took over Whitney's job. His ability to draw out every drop of hidden talent made him an instant hit with the group. Don's class comprised the school's main student body at that time.

The move to 55th Street in 1956 revitalized the school as new classes were started and enrollment zoomed -- and no wonder, with artists like John Richardson, Cosmo Campoli, Don Baum and Alice Shaddle Baum on the faculty.

There were up and down periods for the school during the next decade but it wasn't until 1966 when Deani Balthazar became school

committee chairman that conclusive records were kept. Deani, a school teacher who came to the Board via the pottery class, was a whiz at organization and soon had the school functioning on a sound basis. Inheriting the job after Deani moved to New York were Norma Lifton and Janet Helman, who with inventiveness and imagination have greatly expanded the offerings of the school.

Quoting from their current school report, "The three R's for us have always been painting, pottery and sculpture. In recent years, while the school hasn't become a city-wide phenomenon like the gallery, it has expanded in other directions. In addition to craft classes in weaving, macrame, papier mache and batik, courses in photography, mime, print-making and film making are now included in the curriculum.

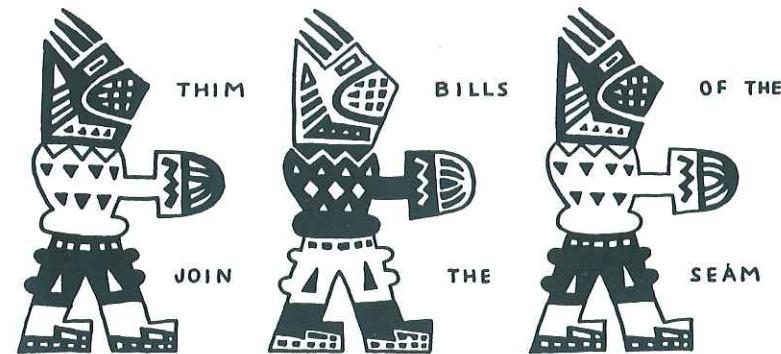
We've worked extremely hard on the children's classes and have concentrated in two areas: providing scholarships for neighborhood youngsters and augmenting the Saturday children's classes with a daily after-school program. Thanks to the Chicago Community Trust Foundation, the Illinois Arts Council, the 53 Kimbark Plaza Merchant's Association and individual donors who have been most generous in providing funding, hundreds of youngsters have received scholarships.

In recent years, pottery has become more popular than painting. The work has been of such professional caliber that the students have held pottery sales and used proceeds to purchase additional equipment.

Tuition has been modest. In 1968 it was \$35 for a 10 week term and despite inflation, is now \$45. Children's classes were \$27.50 and today are \$35. It has been possible to keep increases at a minimum because our hard-working, creative and supportive teachers have been willing to work for modest salaries.

In addition to studio classes, Whitney Halstead has taken groups on lecture tours to galleries and museums. Dennis Adrian has been lecturing on private collections. New the summer of 1975 was a slide-lecture course on American Indian art.

In conclusion, the Center school has mushroomed from a friendly little storefront where one could paint once a week to a flourishing but still friendly big space where three of four classes sometimes run simultaneously. Instead of the handful of students registered in some of the early years, there were 170 adults and children enrolled in some 13 different classes in the fall of 1975."



THE RECURRING THEME

Should the Art Center continue? Is it really needed or wanted in the community? Is it fulfilling its goals? Can a handful of members keep it together, and in the long run, is it worth the work and effort?

Through the years the Board has searched for answers. Although afraid of complacency when things are going well, members never hesitate to air problems or bring up doubts.

From the record, it seems, despite the vicissitudes of the war years, the Board was determined to carry on. It wasn't until 1948 that the first mention of the recurring theme appears in the minutes: "After a critical examination of the problems, the vote to work harder and continue was unanimous."

This resolution apparently generated enough enthusiasm until 1950 when each board member was asked to express an opinion about the advisability of continuing. The same nagging problems resurfaced: location; should the emphasis be on classes or exhibitions; was the Center offering services nobody wanted; the lack of a program; the need for publicity. After a thorough examination, the Board once again voted unanimously to keep going.

Purpose of the December 12, 1955 meeting was to discuss the future of the Art Center in view of the diminishing classes and seeming lack of interest among members. The questions were familiar! Are we still needed in the community and if so, who will be chairman. The present chairman and co-chairman, Mrs. Washbourne and Mrs. Urey were going to be away from Hyde Park during the next year. The old guard was weary but their flagging spirits were buoyed up by

Vivian Lawson, a new board member who suggested we postpone a decision to give up until she had a chance to see Julian Levi at the South East Commission and to talk to the Hyde Park Businessmen's Association in an effort to gain their cooperation.

At the January 1956 meeting, the by-laws which stated a new chairperson should be elected at the annual meeting in June were waived, and Vivian Lawson was asked to take the job.

In April, 1956, when Vivian Lawson took office, a new era began for the Center. A tall, statuesque woman, her enthusiasm was contagious, and once again drooping spirits were revived. Vivian thought big and had a solution for every problem; she renewed our belief in the validity of the center. At this time, another important event took place, Don Baum came on the board. We were flying high.

Bogged down by large annual juried exhibitions, the school started to lose ground. By 1957, the soul search was on as the Board met to re-define the Center's desired direction with a particular emphasis on an evaluation of the school.

There is no further mention of any self-examinations until 1962 when the same questions arose. More than \$1,100 in debt as the result of remodeling the present location, 5236 South Blackstone Avenue, we once again wondered if the struggle was worthwhile. And for the first time, a decision was made to borrow money from a bank.

According to Parkinson's Law, expenses expand to meet income. It has been our experience at the Center that expenses always exceed income and by March, 1964 we were in the midst of an emergency appeal for funds. Osbourne Andrews gave us \$5,000 for remodeling while John Black and Dan Brenner donated their services.

Never out of the financial woods for too long, a succinct quote from the February, 1967 minutes states, "Our financial difficulties which are sometimes chronic are now acute."

In 1968 we questioned the validity of the schools in light of the declining enrollment. Turned down by 11 foundations, the Board considered the possibility of closing the school and just operating the gallery which was having one of its greatest years.

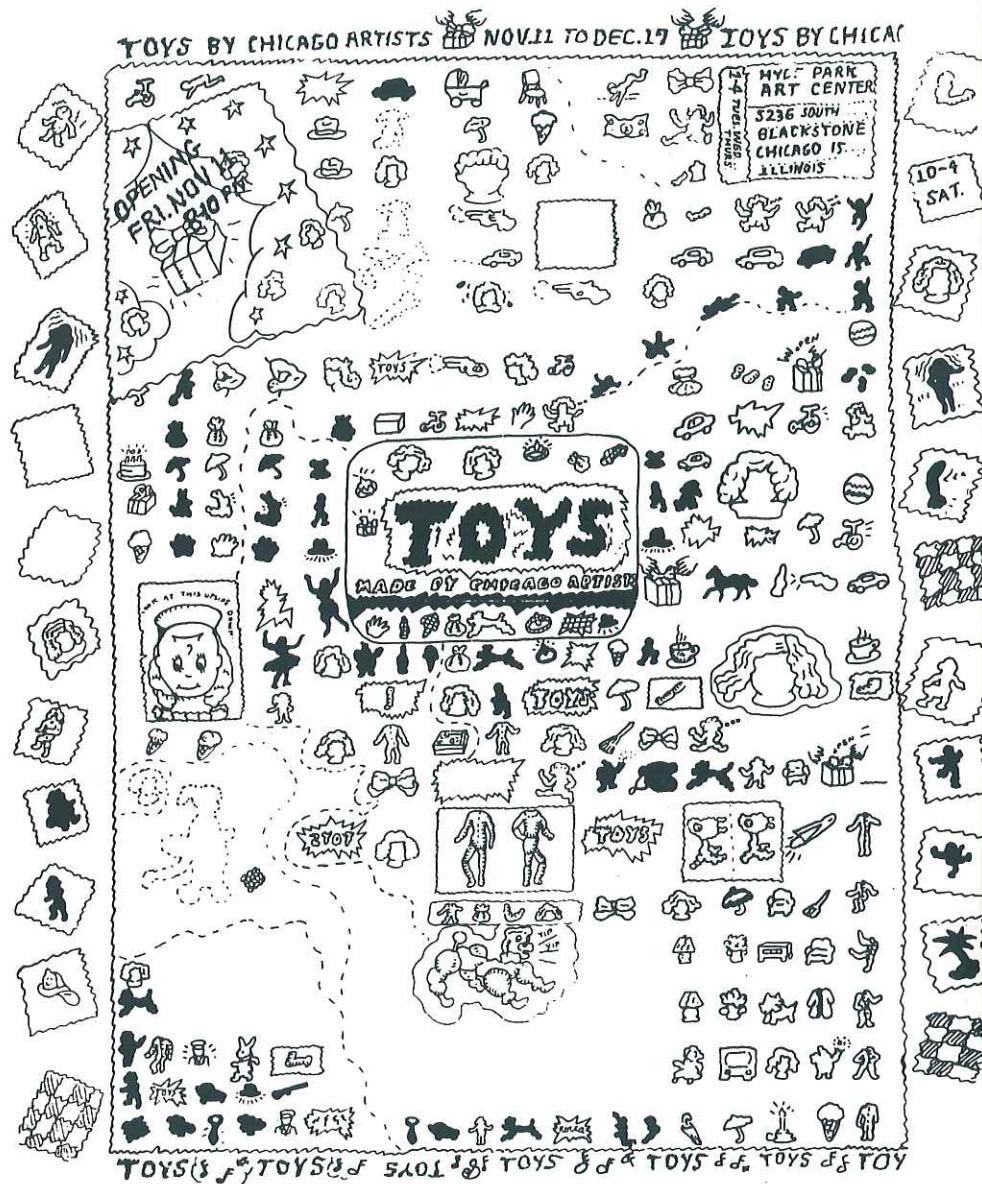
Darkest days for the Center came in 1972. Not only was there a declining enrollment in the school, there was a new problem -- security. Art works had been stolen from exhibitions yet the Board seemed apathetic about the whole situation. According to the April, 1972 Board minutes, "The meeting started with a note of

discouragement and went straight downhill. No one knew how to handle the security problem. Ready to abandon the Center, we spoke of acquiring a new board and faculty. The world was changing, perhaps the Center was becoming an anachronism. Young Chicago artists could now have their works shown in commercial galleries and no longer needed the Center. To most of us, it seemed obvious our time had passed. After each of us had a turn at an obituary, we voted to disband. Then we rescinded the vote to dissolve according to provisions in the by-laws.

In a week we were doubting our decision. In one last try, community leaders, husbands and wives of members were brought into a meeting to decide if some life should or could be breathed back into the Center. Non-board members were aghast at the thought of the Hyde Park community without the Center, new people volunteered to join the board—our closest brush with total demise was once again averted. It was spring and we looked forward to a revitalized Center in the fall. There was much disappointment at the October, 1972 meeting, however, since there was a very low enrollment for the fall term. Once again we talked about the fact that there might no longer be a pressing need for an art center. But as chairman Ruth Horwitz optimistically noted -- "We've had a rough times before and the school is still going." The result was the fund-raising and membership committees made plans to meet and bring some exciting new ideas in for the next month.

There is no record of any soul-searching in the minutes since 1972. The financial picture was brightened as a result of a very successful art auction in 1974, but the other problems still exist and they may always be with us.

As one early board member wrote, "In spite of the support of many interested people and the feeling of everyone who comes into contact with the Center that it was an important undertaking, the financial struggle through the years has been great. At times it was seriously discussed as to whether it should not be given up. There was a stubborn core of loyalty and interest which called out the devoted efforts of many people, even in the real crises when it hardly seemed possible to go on. Actually no one wanted to give up. It had meaning for a great many people, for the community, and we must go on at any cost. The spark was there and wouldn't die." That spark is still there and with community support and encouragement, it will never go out.



HPAC BOARD

The Hyde Park Art Center runs on Board power generated from a mixture of community leaders interested in art, artists, the Center's students, and faculty. Although strongly female in number, male members have never been intimidated by their minority status, and the Board functions as a cohesive entity.

Monthly meetings are held in member's homes. Roberts Rules of Order are observed, however the air of spontaneity prevailing at all times keeps them from being stuffy or boring. Occasionally new members have tried unsuccessfully to formalize meetings and make them run like those of other organizations. They soon learn that informality is the Center's secret weapon and should not be tampered with.

The meeting is only one small part of a Board member's life. Through the years, members have cheerfully rolled up their sleeves, laid floor tile, or made Swedish meat-balls for parties. They've loaded possessions on moving vans and painted walls and furniture. They've sold raffle tickets and drink tickets, tended bar, written invitations, and sold Cokes at the 57th Street Art Fair. They dicker with landlords and cajole funds for operating expenses. They are flexible and willing to work. There are no prima donnas when a job needs to be done. As student Joan Kracke who came on the Board in 1947 wrote, "I was put on the Board because I lived so handily nearby and I could slip over and sweep out and rearrange drawing benches and easels and ready the place for the next classes. I loved that job!"

Membership on the Board is for an indeterminate time. Some members drop out within a few months, others stay for a decade or more. In the early days the chairmanship or presidency, as it was sometimes called, rotated frequently. As one member wrote, "We took turns being chairman."

From 1962 until 1974 the Board was chaired by Ruth Horwitz with Lillian Braude as co-chairman. Like the children who have grown up thinking Mayor Daley and Chicago are synonymous, there are many who know the Center would never have achieved such citywide and national acclaim without those ladies' leadership. During their term, elections were forgotten. In 1965 a nominating committee was appointed and reported it couldn't find another chairman, so Ruth and Lil agreed to stay on for another year. That year stretched out to nine.

One Board trait is awareness of its own strengths and weaknesses. We instinctively knew it was right for Ruth and Lillian to stay in office for 12 years -- it would have been unthinkable to have anyone else. When they asked for an election in 1974, it was the right time for a new team and Marvin Mirsky from the University of Chicago, was elected chairman with Ruth Horwich as co-chairman.

According to the minutes, the title of the presiding officer has changed from chairman to president and back to chairman. The co-chairman has been known as the vice-chairman or vice-president. At one time the Board was structured to have four vice-presidents.

BOARD MEMBERS



Adelman, Mrs. Gerald (Jane)
Alinsky, Mrs. Sol (Jean)
Allin, Mrs. J. Bryan (Josephine)
Arentsen, Mrs. Grace
Arnold, Mrs. Lloyd
Avick, Ken
Aylward, Richard

Balthazar, Mrs. Don (Deanie)
Barry, Edyth
*Baum, Alice Shaddle
*Baum, Don
Beckett, Mrs. Charles (Josie)
Bennett, Eugene
*Berg, Mrs. Max (Sylvia)
Biesel, Charles
Biesel, Mrs. Frances Strain
Blair, Walter
*Braude, Mrs. Michael (Lillian)
Brennard, Mrs. David
Brenner, Mrs. Daniel (Rachel)
Brown, Mrs. Ethel Crouch
Brown, Mrs. J. Dana
Burns, Ms. John L.
Byfield, Irma

Campoli, Cosmo
Carmichael, Mrs. Hugh (Caroline)

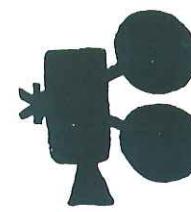
Christ-Janner, Mrs. Albert
Clark, Mrs. Bert
Craven, Avery
Despres, Mrs. Leon (Marion)
Dickey, Mrs. Roy
Drucker, Albert
Drucker, Mrs. Albert (Ruth)
Dworkin, Alex
*Eggan, Mrs. Fred (Joan)
Eppens, William A.
Epstein, Mrs. Milton (Esther)
Erbacher, Mrs. Shirley
*Erbacher, William
Eustice, Mrs. John (Toni)
Fern, Alan
Fink, Mrs. Caroline
Finn, Gladys
*Forwalters, John
Fox, Margaret
Gale, Mrs. Henry
Gardner, Helen
Gibson, Mrs. Grant R. (Laura)
Gladish, Maryann
*Glatt, Mrs. Maurice (Cara)
Golding, L.M.
*Goldsmith, Mrs. Julian (Ethel)
*Goldwyn, Mrs. Lester (Norma)
*Goodman, Mrs. Leo (Ann)
Goodspeed, Mrs. Frank (Josephine)
Gordon, Mrs. Paul (Lois)
Gorleigh, Rex
Goto, Byron
Gottlieb, Mrs. Morris
Hagboldt, Mrs. Peter
Harriman, Louis
Harris, Mrs. Tobie
Hauser, Mrs. Philip (Zelda)
*Hawkins, Pamela
Haydon, Harold
Haydon, Mrs. Harold (Virginia)
Heinz, John



Hellund, Mrs. Lou
*Helman, Mrs. Robert (Janet)
Hess, Mrs. Eckhard
Hess, Mrs. Nina
Hicks, Mrs. Frank
*Hilkevitch, Mrs. Aaron (Joyce)
Hill, Mrs. Caroline
Hollis, Janette
Horber, Joseph W.
Hori, Mrs. Sheila
Horton, Mrs. Donald
*Horwich, Mrs. Leonard (Ruth)
Hoyt, Mrs. Frank C.
Hyman, Mrs. Herbert
James, Mrs. Ralph
Kabaker, Herman A.
Katz, Mrs. Joseph (Sonia)
*Kirshner, Mrs. Julius (Judith)
Knepler, Mrs. Henry (Myrna)
Kornblith, Mrs. Howard (Babbette)
Kracke, Mrs. Edward A. (Joan)

Law, Mrs. Hugo
Lawson, Mrs. Jack (Vivian)
Lee, Mrs. Noble
Leland, Mrs. Marianne
Leonard, Mrs. George B.
Levy, Beatrice S.
*Lichon, James S.
Lieberman, Mrs. Arthur (Lucille)
*Lifton, Mrs. Robert (Norma)
Liveright, Dorothy
*Livermore, Mrs. Charles (Sally)
Longstreet, Gilbert
Lorie, Mrs. James (Vanna)
Lowe, Walter, Jr.
Lowry, Mrs. Bate (Isabel)
MacFall, Russell P.
MacLane, Mrs. Saunders (Dorothy)
*Marks, Mrs. Ira (Janina)
Mathews, Mrs. Martin B. (Alma)
Matthews, Mitford M.

Mayer, Mrs. Bertha
Meyer, John
Michael, Mrs. David (Ruth)
Middledorf, Ulrich
Miller, Mrs. Frank
*Mirsky, Marvin
Morrison, Mrs. Charles C.
Morrison, Mrs. Keith (Sylvia)
Mulliken, Mrs. Robert S.
Munch, Mrs. Kasper (Patricia)
Nathan, Mrs. Roger
Nierman, Henry
Nitze, Mrs. William A.
Northrup, Mrs. Eugene P. (Marion)
O'Connell, John
Oppenheim, Mrs. A. Leo (Lilli)
Pappendemos, Mrs. John
Parker, Austin
Peabody, Susan
*Perelmuter, Mrs. Hayim Goren (Nancy)
*Pintor, Phillip
Plampin, Geoffrey C. M.
*Platzman, Mrs. George (Harriet)
Pokrass, Mrs. Martin A.
Ponsen, Tunis
Pontius, Mrs. Dale (Marjorie)
*Postell, John
Quiriconi, Rodney
Remer, T.S.
Richman, Mrs. Phillip (Jane)
Rorem, Mrs. Rufus
Rosenbacher, S.E.
Rosenblum, Mrs. Philip
Rubenstein, Mrs. Boris (Dorothy)
Sampson, Richard
Schlesinger, Mrs. Nathan (Alice)
Schroeder, Mrs. Carl J.
Siefired, Marjorie
Sergel, Mrs. R.
*Shaw, Mrs. Goldene
Shell, Mrs. Irving (Helen)

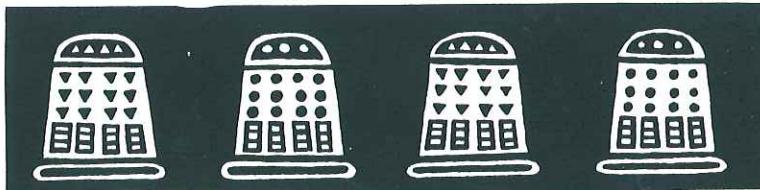


"GOES BEYOND"



***Siegel, Mrs. Howard (Roberta)**
Silva, Ruffino
Smith, Mrs. Joseph (Brenda)
Solomon, Dan
***Solomon, Mrs. Jerry (Carol)**
Stackler, Barbara
***Stein, Fred**
Stephenson, Mrs. William
Stevens, Mrs. R.J. (Jane)
Steward, Iva
Stone, Mrs. Emmy
Stone, Mrs. Marshall
Strauss, Mrs. Helmut (Irma)
Strong, Mrs. R.M.
Sumner, Henry W.
Swanson, Mrs. Shirley
Taft, Mrs. Lorado
Ten Hoor, Mrs. Perry (Elvie)
Uphaus, Mrs. Robert
Urey, Mrs. Harold C. (Freda)
Via, Margaret
Washburn, Mrs. Sherwood (Henrietta)
Webster, Mary
Weinstein, Mrs. Harold (Mary)
Westover, Maurice
Wexler, Sarah
Woomer, Mrs. John (Mary Louise)
Wright, Pope
Yarbro, Virginia
***Younker, Mrs. Richard (Beatie)**

*Indicates current board members



PRESIDING OFFICERS

1939 **Gilbert W. Longstreet, chairman**
Mrs. Myron Strong, chairman

 1940-41 **Helen Gardner, chairman**

 1942 **Ulrich Middledorf, chairman**

 1944-45 **Janette Hollis, chairman**
Mrs. Ethel Crouch Brown, vice-chairman

 1947-49 **Mrs. William D. Hess, president**
Mrs. Avery Craven, vice-president
Mrs. Frank Goodspeed, (Josephine) vice-president
Mrs. Ethel Crouch Brown, vice-president

 1949-53 **Freda Urey (Mrs. Harold) chairman**

 1954-56 **Henrietta Washburne, (Mrs. Sherwood) chairman**
Freda Urey, co-chairman

 1956-58 **Vivian Lawson (Mrs. Jack) chairman**
Elvie Ten Hoor (Mrs. Perry) co-chairman

 1958 **Don Baum, chairman**
Janette Hollis, co-chairman

 1959 **Geoffrey C.M. Plampin, chairman**

 1960 **Barbara Stackler, chairman**

 1960-61 **Sheila Hori, chairman**
Joseph W. Horber, co-chairman

 1962-75 **Ruth Horwitz (Mrs. Leonard) co-chairman**
Lillian Braude, (Mrs. Michael)

 1975 **Marvin Mirsky, chairman**
Ruth Horwitz, co-chairman

The list of presiding officers is based on available records. Any omissions are unintentional.

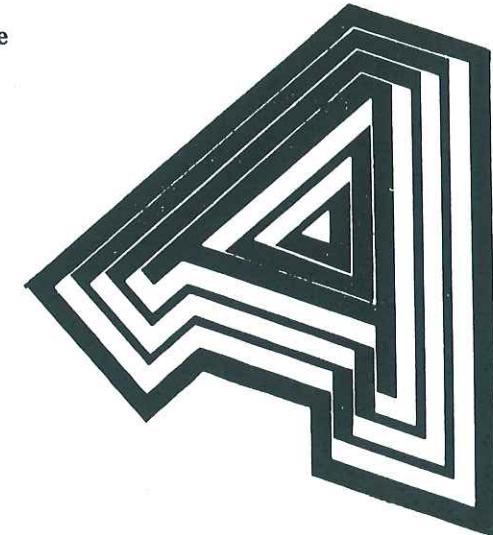
FACULTY

Artists who are also fine teachers are not a common occurrence and the HPAC has always sought and most frequently has been successful in finding those rare artists who can motivate their students to an understanding and appreciation of the different art forms while instructing basic techniques. Certain names stand out: Mrs. Ethel Crouch Brown, who taught the first children's classes and remained on the faculty for a decade; Alice Shaddle Baum, now teaching children's classes for the 20th consecutive year; Dorothy Horton who made potters out of hundreds of Hyde Parkers; Don Baum, and Cosmo Campoli whose evening painting and sculpture classes were a must for scores of loyal followers.

From A through Z, the following list of people who have taught at the Center reads like a "Who's Who" of the art world.

Adrian, Dennis	Dieringer, Ernest	Hough, Winston
Allen, Jane	DiMauro, Pleason	Hori, Sheila
Arnold, Ralph	Edwards, Stanley	Horton, Carolyn
Avick, Ken	Emerson, John W.	Horton, Dorothy
Baum, Alice Shaddle	Erickson, Bill	Houston, Lynne
Baum, Don	Evensen, Bob	Jackson, Vivian
Becker, August	Fabian, John	Jackson, William
Berger, Fred	Falconer, James	Janzen, Dorothy
Block, Carol	Federow, Shirley	Joel, David
Bouras, Harry	Fermi, Nella	Jones, Paul Edmond
Boutin, Al	Fogel, Violet	Johnson, Melvin
Boyce, Neilsine Aiko	Freborg, S.	Kapsalis, Tom
Bridehan, Lester	Friedman, David	Katz, Sonia
Brofsky, Miriam	Fuqua, Clara	Kensler, Gordon
Brown, Ethel Crouch	Geisbert, Edmund	Kikuchi, Atsuchi
Brunettin, Al	Gilkey, Sonja	Kinka, Janina
Buehr, George	Giuliano, Tom	Klement, Vera
Callejaf, Rodrigo	Goldwach, Richard	Kohn, Karen
Campoli, Cosmo	Goodman, Ann	Kokines, George
Campoli, Kathryn	Goto, Byron	Landis, David
Ciminero, Sandra	Grams, William	Lau, Kwok Wai
Cordes, Angela	Green, Art	Lawson, Nan
Coyle, James	Griffin, George C.	Lee, Caroline
Craft, Douglas	Halkin, Theodore	Lewy, Evelyn
Daniels, T.	Halstead, Whitney	Lewis, Susan
Davis, Mary	Heau, Peggy	Lince, Richard

Markwart, Gordon	Stone, Emmy
Mathews, Alma	Subbiah, Kokilam
McCarty, Mary	Thompson, Danna
Mertz, Sarah	Uhlmann, Ilse
Miller, John	Vaner Varter, Ray
Morrison, Keith	Virkau, Vytautas
Myers, Margaret	Ward, Nina
Natkin, Bob	Westover, Maurice
Natsuhori, James	White, John
Neumann, Patricia	Wiener, Egon
Nilsson, Gladys	Wright, Pope
Nutt, James	Zakoian, Paul
Ogura, Ryozo	Zettler, Pete
Osadebe, Ose Loka	
Ostmann, Stephanie	
Pearce, Fay	
Pleason-Dimuaro, Barbara	
Ponsen, Tunis	
Ramberg, Christine	
Ray, Martha	
Redmond, Nancy	
Richardson, John	
Ries, Elizabeth	
Rissman, Arthur	
Rozran, Bernard	
Schaefer, Marilyn	
Schatz, Don	
Schlick, Hardy	
Schneider, George	
Schwartz, Freda	
Siedelhuber, Heidi	
Sellenraad, Johan	
Shrago, Larry	
Shultz, Fred	
Silva, Rufino	
Siemanowski, Sherry Vilas	
Slowinski, Ronald	
Smith, Edith	
Smith, Flora	
Stackler, Barbara	
Statsinger, Evelyn	



ARTISTS

Abercrombie, Gertrude
 Ahlstrom, Robert
 Ahlstrom, Ronald
 Alhadoff, Michele
 Allen, Harold
 Allen, Jane
 Allin, Josephine
 Ames, Scribner
 Amft, Robert
 Anderson, Eric
 Anderson, Robert
 Angel, Rifka
 Arcilesi, Vincent
 Arden, Karen
 Argeropoulos, Ted
 Armin, Emil
 Arnold, Ralph
 Arsenault, Bill
 Asquith, John
 Aubin, Barbara
 Auslander, Stephen
 Avick, Ken
 Axeman, James
 Baer, Dorothy
 Baker, Anna
 Balsham, Leah
 Barazani, Morris
 Borchard, Robert
 Bartlett, Vera
 Baum, Don
 Beal, Stephen
 Beall, Joanna
 Beard, Richard
 Becker, August
 Beckman, Bernard
 Beman, Margot
 Beman, Roff
 Bennett, Rainey
 Bentley, Claude
 Bergstrom, Virginia

Berdich, Vera
 Berger, Fred
 Beros, Georgia
 Bibas, Helen
 Biesel, Charles
 Biesel, Frances Strain
 Biesel, Fred
 Byfield, Irma
 Bishop, Leon
 Blackshear, Kathleen
 Block, Carol
 Block, Eugene
 Blumenthal, David
 Bohrod, Aaron
 Booth, Elias
 Booth, Lawrence
 Borcherdt, Fred
 Borge, Olaf
 Borovsky, Dick
 Botke, Jesse Arms
 Botto, Ken
 Bouras, Harry
 Boutin, Al
 Bowden, James
 Bowman, Kenneth
 Boyer, Walter
 Brofsky, Miriam
 Brower, John
 Brown, Roger
 Browne,
 Charles Francis
 Brumfield, William
 Brunettin, Alfred
 Bryan, Phyllis
 Bubalo, Vladimir
 Buehr, Karl Albert
 Buehr, George
 Buki, Zoltan
 Burlison, Barry
 Burnham, Jack W.

Bushman, David
 Butterfield, Peter
 Campoli, Cosmo
 Campoli, Kathryn
 Cannon, John
 Canright, Sarah A.
 Carroll, John B.
 Chambers, Park A.
 Cherullo, Arnold
 Christ-Janner, Alfred
 Cibula, Elana
 Clavier, Philippe
 Clower, Joe
 Clyne, Dan Ryan
 Coen, Eleanor
 Cohen, Constance
 Cohen, George
 Cole, Natalie
 Cordas, Angela
 Craft, Douglas D.
 Curley, Jayme
 Dangler, Margrette
 Davidson, Daniel
 de Diego, Julio
 Davies, Jordan
 Davies, Peter
 Deem, George C. Jr.
 Desow-Fishbein, Lillian
 Di Meo, Dominic
 Donley, Robert
 Dornbusch, Margaret
 Dougherty, Joan
 Dropkin, Adrienne
 Driesbach, David
 Dube, Eleanor
 Eddy, Elizabeth
 Edwards, Stanley
 Elbaum, Ann
 Evensen, Bob

Faggi, Alfeo
 Falconer, James
 Felts, Neal
 Fernbach-Flarsheim,
 Carl
 Ferstman, Gerald
 Flood, Edward C.
 Florsheim, Lillian
 Flynn, John
 Fogel, Violet
 Ford, Ausbra
 Fouks, Maurice
 Francis, Betty
 Freter, Christopher
 Fuller, Astrid
 Gamson, Henry
 Garada
 Garcia, Jose
 Gessel, Margaret
 Giesbert, Edmund
 Gilbert, James
 Gilruth, Ruth
 Ginzel, Andrew
 Ginzel, Roland
 Gits, Diana
 Glossa, Virginia
 Glover, Robert
 Godie, Lee
 Goldwach, Richard
 Golub, Leon
 Goto, Joseph
 Grams, William
 Green, Arthur
 Greene, Marie Zoe
 Greenfield, Mollie
 Gross, Stu
 Gross, Sylvia Mayer
 Grover,
 Oliver Dennett
 Guinan, Robert
 Gunn, Lorri
 Guthrie, Derek
 Halkin, Ted
 Halstead, Whitney
 Hamilton, Bengt
 Hanna, Michael
 Hanson, Phillip
 Harbert, Gertrude
 Harms, Elizabeth
 Harris, Jack
 Hayden, Martha N.
 Haydon, Harold
 Hayano, Carl
 Hazelton, James
 Heinz, Marlene
 Hendricks, Nina
 Hendricks, Roger
 Herman, Bluma
 Herzog, Phillip
 Hickman, David
 Hill, Rita
 Hilson, Douglas
 Himmel, Kalman
 Hirokawa, Paul
 Ho, Ruyell
 Hofman-Schwartz,
 Kay
 Holbrook, Peter
 Holder, Ken
 Hori, Sheila
 Goldwach, Richard
 Golub, Leon
 Goto, Joseph
 Grams, William
 Green, Arthur
 Greene, Marie Zoe
 Greenfield, Mollie
 Gross, Stu
 Gross, Sylvia Mayer
 Grover,
 Oliver Dennett
 Guinan, Robert
 Gunn, Lorri
 Guthrie, Derek
 Jaffee, Joan Longini
 Jayme, Louise
 Jelke, Richard
 Jeske, Richard
 Johnson, Johnnie
 Johnson, Melvin
 Jonal, Riv
 Jorgenson, Sandra
 Jurisson, Jack
 Kabaker, Herman
 Kahn, Max
 Kann, Jeanette T.
 Kapsalis, Tom
 Katz, Sonia
 Kauffman, Andrene
 Kempfh, Roman
 Kenna, Mary
 Kenney, Estelle
 Kikuchi, Atsushi
 Kleinhof, Astra
 Klement, Vera
 Knepler, Myrna
 Kokines, George
 Kowalski, Dennis
 Kramer, Linda
 Kreinhofner, Rosemarie
 Kresnoff, Phyllis
 Krimmer, Brahms E.
 Lamantia, Paul
 Lanyon, Ellen
 Lau, Kwok Wai
 Laufer, Alice
 Leaf, June
 Lee, Caroline
 Leland, Marianne
 Length, Random
 Lerner, Arthur
 Levine, Arthur
 Levitt, Steven
 Levy, Beatrice
 Levy, Carol
 Lewy, Evelyn
 Lince, Richard

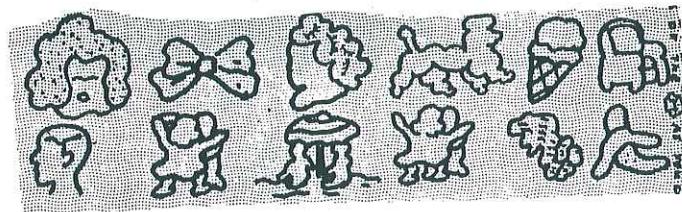
Linea, Sister Mary
 Linn, Sally
 Linn, Warren
 Long, Pierre Peters
 Longfish, George
 Lopez, Jose
 Lostutter, Robert
 Loving, Dick
 Loy, Dennis
 Lynch, Terry
 Lyons, Charlotte
 Mahmoud, Ben
 Main, Don
 Maljan, Francis A.
 Malloy, Barry
 Mann, Shirley
 Mannarino, Frank
 Marhoefer, William K.
 Marks, Janina
 Martin, Ray
 Martyl
 Mayer, Bertha Tepper
 McAllister, Carrie
 McCarron, Paul
 McCarthy, Bernard
 McCarty, Mary
 McHugh, Owen
 McLick, Jason
 McWhinnie, Harold
 Medina, Luis
 Migdal, Ruth
 Miller, John
 Minnick, Francis
 Mischo, Ivan
 Morrison, Keith
 Munch, Marguerite
 Murawski, Darlyne
 Murphy, Mrs. R. Kraft
 Namyst, Spencer
 Natkin, Robert
 Nichols, William
 Nicholson, Thurmond
 Nickle, Bob

Nierman, Henry
 Nilsson, Gladys
 Niznik, Gregory
 Nutt, James
 Onderdonk, Foreman
 Opalecky, Marie
 Ortiz, Errol
 Ortiz, Luis
 Palazzolo, Tom
 Parker, Keith
 Parker, Sam
 Paschke, Edward
 Paulsen, Richard S.
 Pearlman, Margaret H.
 Pekarsky, Melvin
 Pellett, Donald B.
 Philbrick, Allen
 Phillips, Jerry
 Piacenza, Aldo
 Piatek, Francis
 Pineda, Elba
 Pinsler, Jerry
 Ponsen, Tunis
 Pope, Kerig
 Popper, Lili C.
 Post, Robert
 Pottinger, Robert
 Powell, Jack
 Prasuhan, John G.
 Prekop, Martin
 Quiriconi, Rodney
 Selle, Tom
 Radice, Canio
 Ramberg, Christina
 Randolph, Lee
 Ransom, Lewis
 Ream, Cadurcis
 Reich, Philip
 Reshoft, Ray
 Reynolds, Charles
 Richardson, John
 Rice, Nan
 Richmond, Jane
 Riley, Frank

Rocca, Suellen
 Roman, Ann
 Rosenblatt, Adolph
 Rosofsky, Seymour
 Ross, Ruth
 Rossi, Barbara
 Roszak, Theodore
 Rubin, Hilda
 Sachs, Hannah Weber
 Salamon, Larry
 Sander, David
 Saulberg, Lester
 Savage, Karen
 Scarff, S. Thomas
 Schaps, Peggy
 Schatz, Don
 Schmidt, Julia
 Schnackenberg, Roy
 Schoenwetter, Florence
 Schock, Caroline
 Schofield, Flora
 Schullman, Mary
 Schwartz, E. Carl
 Schwartz, Eileen
 Scott, Kathy
 Schultz, Fred
 Segeden, Leopold
 Seiden, Donald
 Seitzinger, Arlene
 Selikowitz, Carol
 Selle, Tom
 Sellenraad, Johan
 Seno, Rudy
 Shackel, Janie
 Shaddle, Alice
 Sharpe, David
 Sherwood, Ellen
 Shopen, Ken
 Shoshannah
 Shrago, Larry
 Siegel, Irene
 Siemanowski, Raymond
 Silva, Rufino

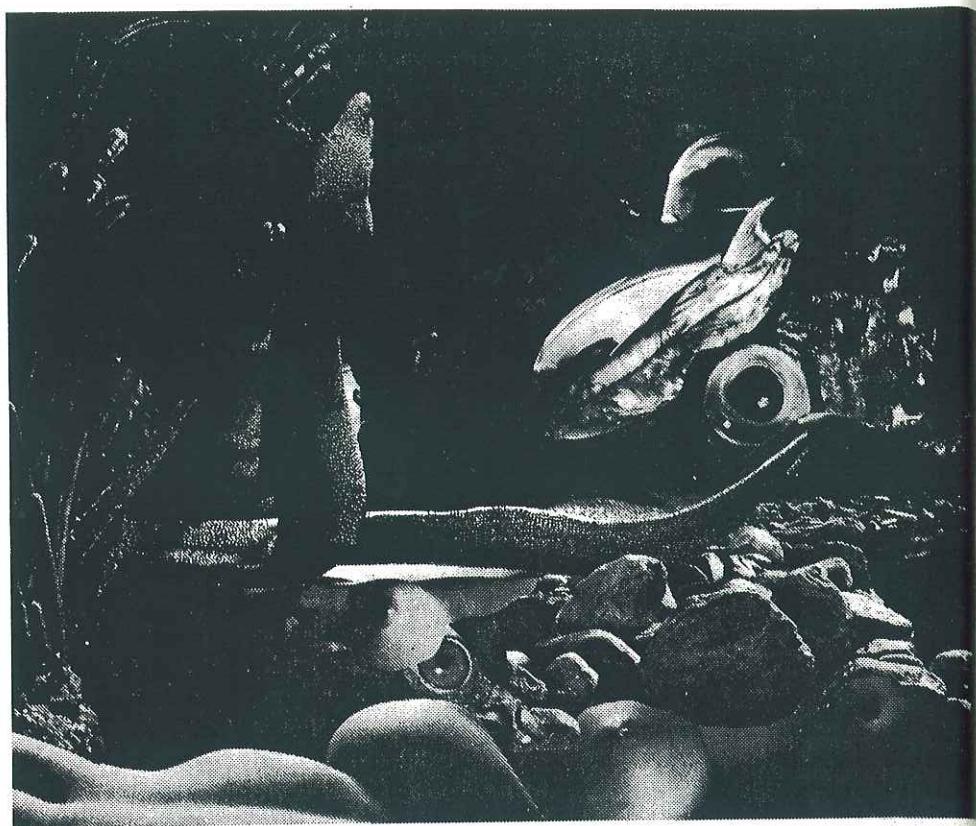
Simon, Murray
 Simon, Fauinne
 Skuba, Jerome
 Slobe, Laura
 Slowinski, Richard
 Slowinski, Ronald
 Smeltzer, Robert
 Smith, Edith
 Smith, Norbert
 Smyth, David
 Source, Wayne
 Sourellis, Stanley
 Spero, Nancy
 Sperry, Fred
 Stableford, Nancy
 Strautmanis, Edvins
 Statsinger, Evelyn
 Steller
 Stern, Karen
 Stevens, Jane
 Stipe, William
 Stone, Emmy
 Stroebel, Tom

Strong, Ethel F.
 Subia, Dennis
 Sucec, David
 Taft, Lorado
 Takehita, Natsuko
 Ten Hoor, Elvie
 Thatcher, Virginia
 Tigerman, Stanley
 Toloczko, Raymond
 Troy, Adrian
 Troy, Maryon
 Trump, Aileen
 Tyler, Richard O.
 Urry, Steven
 Van, Loli
 Van De Wiele, Gerald
 Van Poppelendam, Laura
 Van Young, Oscar
 Via, Margaret
 Vilas, Sherry
 Virkau, Vytautas
 Volkerding, Laura
 Wainwright, Letitia



ADDRESSES OF THE HPAC

1466 East 57th Street	1939
1507 Cable Court	1944 - 46
5645 Harper	1946 - 48
1540 East 57th Street	1948 - 49
1506 East 57th Street	1949 - 56
1335 East 55th Street	(Harlans Dept. Store) 1956 - 57
Hyde Park and Harper (over the National)	1957 - 61, former gambling casino and theater, left with all of the theater seats.
5236 S. Blackstone	(former interior decorators) 1961 - present



ANIMAL VEGETABLE MINERAL

Oct. 3 to Nov. 10
Opening, Sun.,
Oct. 3, 4-6 P.M.

Nov. 14 to Dec. 18
Opening, Sun.,
Nov. 14, 4-6 P.M.

Jan. 7 to Feb. 19
Opening, Fri.,
Jan. 7, 8-10 P.M.

THREE EXHIBITIONS

Gallery hours: 3-4 Tuesday, Wednesday, Thursday, 6-8 Saturday

Hyde Park Art Center

5236 South Blackstone Avenue

EXHIBITIONS

Titles of exhibitions and the names of artists from one man or small groups who have been invited to show at the Center's gallery have been compiled into two alphabetical lists. These lists do not include student or member shows or the names of people who exhibited in these shows only. There may be omissions because early board minutes would mention that an exhibition was planned but did not identify names of artists. Announcements were usually sent on postcards and unfortunately few were found in our collection of shopping bags.

THEME SHOWS

- 9/39 Work of the 57th Street Art Colony
- 1941 Seven Painting, Sculpture, Ceramic & Craft Show, One photography exhibition
- 1948 Professional South Side Artists
- 1949 Print & Ceramics Show
- 1950 Twenty-eight Professional Artists
Teacher's Exhibition
Print Exhibition
- 1953 Teachers Exhibition
- 1956 Exhibition of Paintings, Drawings, Prints, Sculpture by members of the Art Students League
- 1956 Instructors Exhibition
- 1956 Exhibition of Prints & Drawings
- 1961 One Hundred New Artists Presenting Paintings, Prints, Sculpture
- 1962 Prints & Drawings
- 5/62 Hyde Park Art Past & Present
- 1962 Chicago I
- 1962 Chicago II
- 1962 Chicago III
- 3/63 The Hollywood Image
- 1963 Collage & Construction
- 11/63 Prints & Drawings
- 5/64 Chicago Retrospective
- 1964 Ceramic Show
- 5/64 The World of Pure Painting. (The Florsheim collection)
- 10/64 New Acquisitions of Hyde Park Collectors
- 10/64 Chicago School 1948-1954

11/64 Chicago School 1955-1960
 1/65 Chicago School 1960-1965
 1965 Exhibition Chicago
 10/65 Three Kingdoms: Animal
 11/65 Three Kingdoms: Vegetable
 1/66 Three Kingdoms: Mineral
 2/66 Hairy Who
 4/66 Furniture-Objects
 9/66 Black & White
 11/66 Toys
 2/67 Hairy Who II
 3/67 Art of the Young
 4/67 Two Illinois Photographers
 9/67 Wedge
 11/67 DeKalb
 1/68 The Body
 4/68 Hairy Who III
 1968 Non Plussed Some
 5/68 After the Afternoon
 10/68 Contrasts & Contradictions
 11/68 False Image
 2/69 Non Plussed Some Some More
 4/69 Made in Macomb
 1969 Thirty Works by Thirty Artists to Celebrate the Thirtieth
 Year of the Hyde Park Art Center
 11/69 False Image II
 1/70 Fourcaste
 2/70 Marriage Chicago Style
 4/70 Art Faculty Exhibition
 5/70 Chicago State Collage Exhibition
 10/70 PreView
 1/71 Exquisite Corpse
 3/71 Chicago Antigua
 10/71 Astrology is the Clock of Destiny
 1972 Paintings and Rag Cut Outs, Sculpture and Films
 3/72 Santi-Cloth
 4/72 Space Oddity
 12/72 American Craftsman Comes to Hyde Park
 10/73 Ceramic Sculpture
 12/73 American Craftsman Returns to Hyde Park
 5/74 Blackjack Flashback
 1974 Milwaukee Realists
 11/74 Paintings Derived from Photographs

12/74 Chicago Printmakers
 1/75 Unique View of Chicago Artists
 Photographs & Video tapes of Chicago Artists
 2/75 "L" evated Art
 5/75 Chicago Five
 6/75 Lithuanian-American Women Artists
 9/75 Photographers from the School of the Art Institute

ONE MAN OR SMALL GROUP SHOWS

Elizabeth Hoyt & Emmy Stone
 11/47 Paintings by Maurice Westover
 1956 Gertrude Abercrombie, Leah Balsham, Walter Boyer, Laura
 Van Pappelendam, Margaret Via
 1957 Constance Cohen, George Cohen, Miyoko Ito, Seymour
 Rosofsky, Richard Hunt
 1957 Marta Huth, Victor Ing, Robert Kuennen, Robert Natkin,
 Natsuko Takehita
 4/59 Jane Richmond, Jane Stevens, Marianne Leland, Janina
 Marks, Betty Francis
 1960 Rufino Silva
 2/61 Claude Bentley, Ellen Lanyon, Henry Gamson,
 1961 Dominick Di Meo
 1961 Don Baum
 1/64 Elena Cibula
 1/67 Boutin - Bubalo
 5/69 Francis John Pietek
 10/69 Vera Klement, Alice Shaddle, Irene Siegel
 1970 Hilson, Bushman, Nichols
 1/70 David Sander and Arlene Seitzinger
 4/70 Halkin, Brumfield, Paulsen, Borge
 3/70 Hendricks, Prekop, Davies
 11/70 Mahmoud, Hickman, Long, Ferstman
 1/71 Harris, Kowalski, Lamantia
 4/71 Klement, Simon, Scarff
 11/71 Aldo Piacenza
 2/72 Avick, Garcia, Kenna, Quiriconi
 1972 Miyoko Ito
 11/73 Virginia Glossa & Adolph Rosenblatt
 2/74 Pauline Simon Retrospective
 10/75 Chris Kristen and John Breitweiser

**HYDE PARK ART CENTER JURIES EXHIBITIONS,
1956 through 1960**

1956 - First Exhibition

Jurors

Joshua Taylor
Frederick Sweet
Joseph R. Shapiro

Prizes awarded at a dinner at the Shoreland Hotel
1st prize: Raymond L. Martin
2nd prize: Rainey Bennett
3rd prize: Stanley Mitruk

1957 - Second Exhibition

Jurors

George D. Culler
Arnold H. Maremont
Allen Frumkin
Prizes awarded at a dinner at the Quadrangle Club

1st prize: Dorothea Baer
2nd prize: Joseph Goto
3rd prize: Ellen Lanyon
4th prize: James Zver
5th prize: Douglas D. Craft

1958 - Third Exhibition

Jurors

Katherine Kuh
Margaret Fisher
Roland Ginzel
Prizes awarded at a reception held in the HPAC

1st prize: John Miller
2nd prize: Seymour Rosofsky
3rd prize: Donald Seiden
4th prize: Alice Shaddle
5th prize: Dominick DiMeo

1959 - Fourth Exhibition

Jurors (each juror chose 25)
George Cohen
Richard L. Feigen
Harold Joachim
Prizes awarded at reception held at HPAC

1st prizes: Cosmo Campoli
Angela Cordes
2nd prizes: Freda Berger
Vera Berdich
Henry Nierman
K. Carolye Campoli
Hon. Men. Miyoko Ito

1960 - Fifth Exhibition

Jurors
Barnet Hodes
John Maxon
Seymour Rosofsky
Prizes awarded at reception held at HPAC
1st prizes: Elba Pineda
Melvin Pekarsky
Roland Ginzel

2nd prizes: Carl E. Schwartz
Sarah R. Inger
Walter Boyer
3rd prizes: John B. Carroll
Evelyn Statsinger
Cosmo Campoli
4th prizes: Donald Seiden
Ellen Lanyon
Miyoko Ito

CLASSES

In addition to the three "R's" of art—painting, pottery and sculpture, the Center has offered a mind-boggling choice of classes. The following is a list of courses with specific titles and, when available, the years they were first taught.

1948 Landscape painting, Life Drawing, Children's, Sketch, Painting from the model
1949 Saturday afternoon adult painting, Ceramics
1950 Portrait Painting
1951 Bookbinding
1952 Silk Screening
1953 Weaving, Costume model painting
1956 Design, Enameling, Watercolor
1957 Collage, Drawing and Painting, Woodcuts and Printmaking, Interior Decorating, Art Workshop
1959 The World of Art
1961 Jewelry Making
1962 Fundamentals of Painting
1964 Japanese Brush Painting, Hooked Rug Craft and Design, Collage and Construction, Painting and Drawing Using Experimental Methods
1965 Leather Design
1967 Teen age Painting
1971 Macrame, Batik, Chicago Art Scene
1972 Fabric Arts, Chicago Collections, Photography
1973 Parent Child Summer programs
1974 Etching, Weaving, Experiments in Three Dimensional Materials
1975 Textile Arts, Lithography Etching, Mime (for children), Outdoor, Indoor Multi-Media (for children), American Indian

**FRIENDS OF THE CENTER WHO HAVE
NEVER BEEN ON THE BOARD**

Mr. and Mrs. Osborn Andreas
Mr. and Mrs. Edwin Bergman
Mrs. and Mrs. John Black
Daniel Brenner
Mr. and Mrs. Leon Depres
Senator Paul Douglas
Robert Lifton
Ira Marks
Mrs. Eleanor Peterson
Mr. and Mrs. Joseph R. Shapiro

SPECIAL EVENTS

1941 Round Table Discussion French Art
1952 Coke Concession -- 57th Street Art Fair

1955 Winetasting at the Quadrangle Club
1956 Winetasting at the Center, 1335 E. 55th Street
1956 Do It Yourself Party and Art Demonstration
1960 Magic and Myth in Modern Art, lecture by Don Baum
Artists & Collectors Exhibit and Discuss their most
Significant Works, panel discussion

1961 Petite luncheon and tour of the Harold Weinstein collection in
their home

1962 Open House and tour of Ed Bergman collection

1962 Panel Discussion on Contemporary Art: Harry Bouras, Allen
Frumkin, Paul Carroll

1963 Atrium House Tour

1963 Happening

1965 Harper Theater, "A Chekhov Sketchbook" starring Joseph
Buloff a benefit.
"Breakfast with Buloff", kick off for the benefit

1966 Turn on Ball
Thirty-Five Years of Chicago Art lecture series
The Thirties: John Walley
The Forties: Theodore Halkin
The Fifties: Whitney Halstead
The Sixties: Joshua Kind

1967 All Fools Nite Ball

1968 Kaleidoscope Teacher's Workshop
Concert of Contemporary Jazz

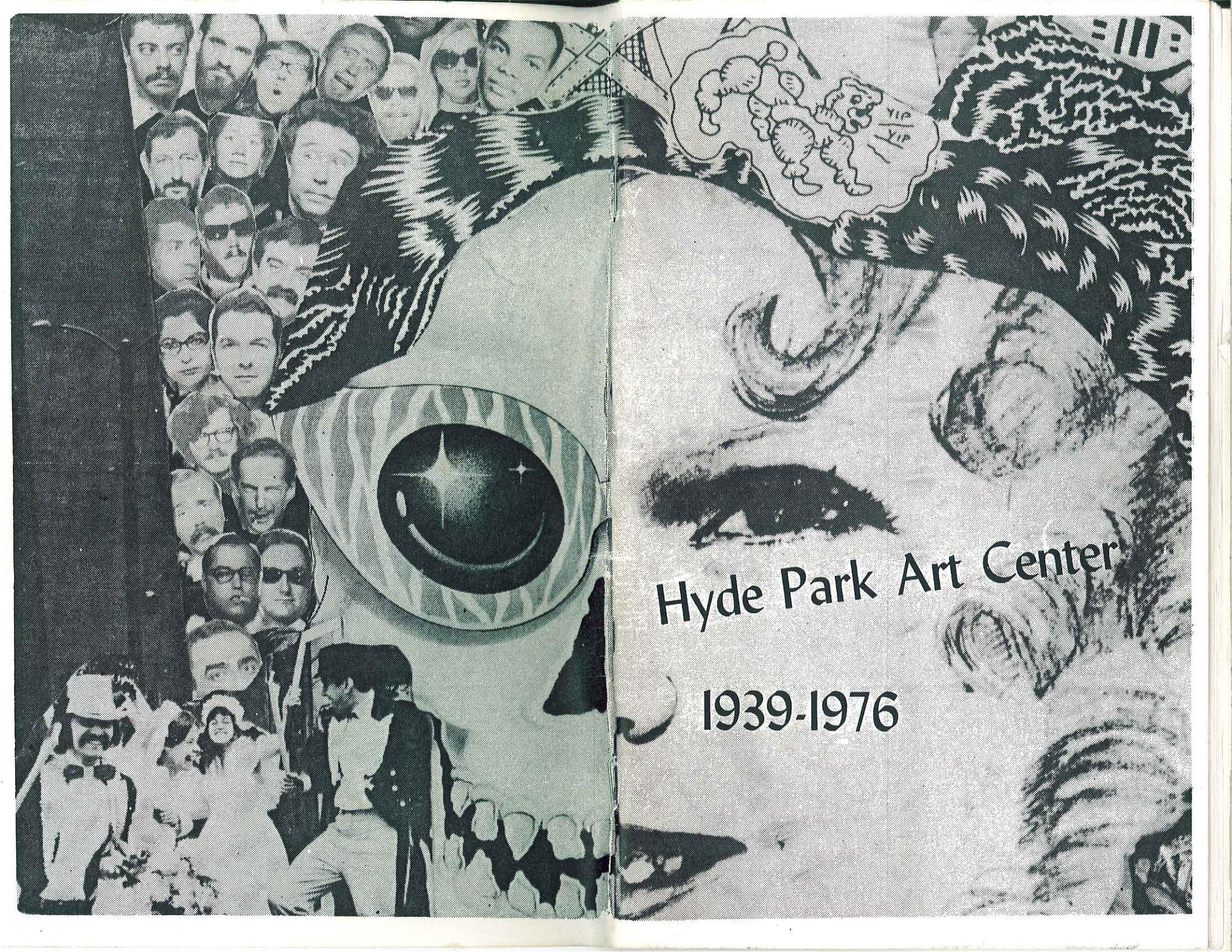
1969 Thirtieth Birthday Party benefit cocktail party honoring Don
Baum
Chicago Needs Famous Artists—basement of the Museum of
Contemporary Art (hosted by HPAC)

1971 Plat-u-In the City of Non Spiritual—a futuristic play presented
by the Association for the Advancement of Creative
Musicians

1971 Riverview Ball

11/73 Open House

1974 Friday Night Series: Poetry, Jazz, Mime
Art Auction, Glessner House



Hyde Park Art Center

1939-1976